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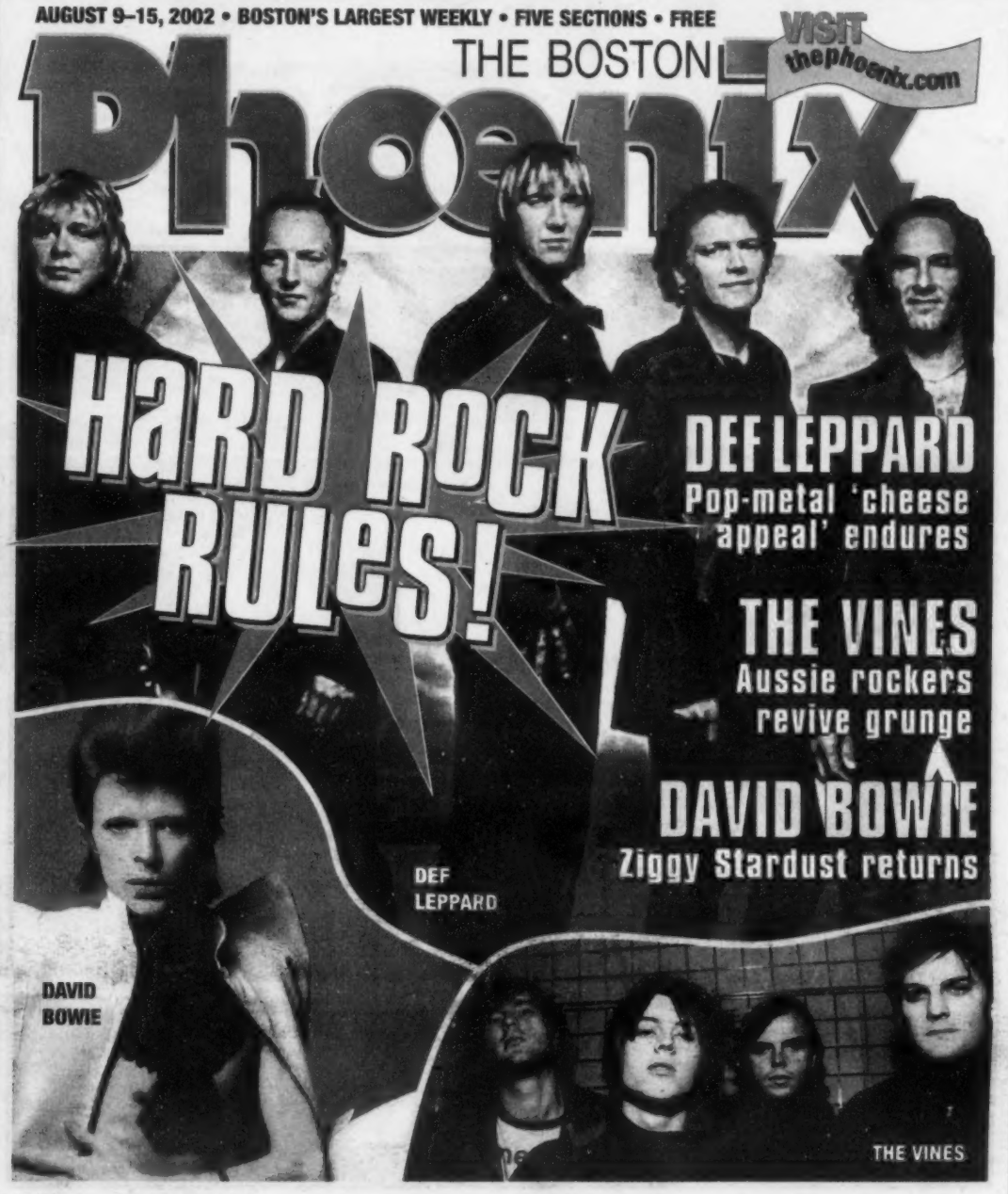
IN ARTS

SPRINGSTEEN
The Boss's catchy-as-heck new 9/11 album

DYLAN
at the Newport Folk Festival

THEATER **JOHN KUNTZ**
Jump Rope: His 'killer love story'



DYLAN AND KUNTZ PHOTOS BY ERIC ANTONIOU

Getting serious with MARGARET CHO

INTERVIEW BY TAMARA WIEDER

TALKING POLITICS

Q: What election is worth $50 billion?

A: The race for state treasurer. If that job is arguably the second-most powerful on Beacon Hill, why isn't anyone paying attention?

BY SETH GITELL

PUBLIC CONFIDENCE in corporate leaders, we are told, has dropped to a low not witnessed since the dawn of the Great Depression. Simultaneously, the public's distrust of Wall Street has reached an all-time high. If that's the case — and it probably is — none of it is evident in the race to replace State Treasurer Shannon O'Brien as Massachusetts's top financial officer. Perhaps distracted by the heated Democratic gubernatorial primary campaign — featuring O'Brien, Senate president Tom Birmingham, former secretary of labor Robert Reich, and former state senator Warren Tolman — the public is evincing little interest in the race to fill what is arguably the second-most-powerful position in the state. The treasurer's office, after all, manages $50 billion among the state pension and lottery systems and collected revenues, such as taxes.

Even Democratic Party insiders haven't given the race much attention. In June, at the state convention, in Worcester, delegates couldn't be bothered to pick a nominee for the race. Instead, they put all four candidates on the ballot via a voice vote. And so Boston

See **POLITICS,** page 18

EXCITABLE BOYS

Afghanistan conspiracy theorists

There's much to question or criticize about the Bush aministration's war on terror as waged in Afghanistan, but you're nuts if you think it's about oil

BY KEN SILVERSTEIN

THE WAR IN AFGHANISTAN is a sham. The Bush administration had advance knowledge of the September 11 attacks but took no action, using the assaults on the World Trade Center and the Pentagon as an excuse to topple the Taliban regime and legitimize the takeover of Afghanistan. Well-placed government insiders, knowing of the impending attacks, made fortunes by betting on a huge fall in airline stocks. The war is not about terrorism, but about America's desire to control energy in Central Asia and promote corporate plans to plunder the region's reserves. The chief US concern all along has been to help Unocal Corporation build a pipeline across Afghanistan, which would carry natural gas from Turkmenistan to Pakistan.

By now all of this is obvious — that is, it's obvious if you get your information from the Internet or from certain far-right or left-wing circles, where conspiracy theories about the war run rampant. A classic example was a story by Patrick Martin on Rense.com, a Web site whose great popularity suggests that much of the US population is terminally paranoid. "The American media has conducted a systematic cover-up of the real economic and strategic interests that underlie the war against Afghanistan, in order to sustain the pretense that the war emerged overnight, full-blown, in response to the terrorist attacks of September 11," Martin wrote.

These sorts of conspiracy theories, especially the ones concerning oil supplies, aren't just circulating in fringe circles; they've found their way into mainstream outlets, too. In England, John Pilger of the *New Statesman* wrote that President George W. Bush's "concealed agenda is to exploit the oil and gas reserves in the Caspian basin ... [which could] meet America's voracious energy needs for a generation. Only if the pipeline runs through Afghanistan can the Americans hope to control it." Jean-Charles Brisard and Guillaume Dasquié, a former

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'I'm shrinking!'

See "Out There," page 15

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— Chris Berdik, News and Features, page 15

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August 9, 2002

next week In Arts, Kay Hanley's new CD.

8 days a week

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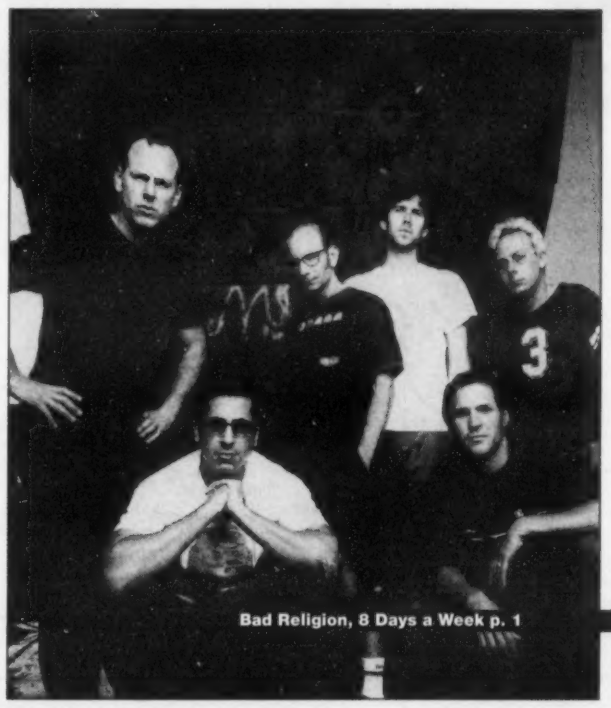

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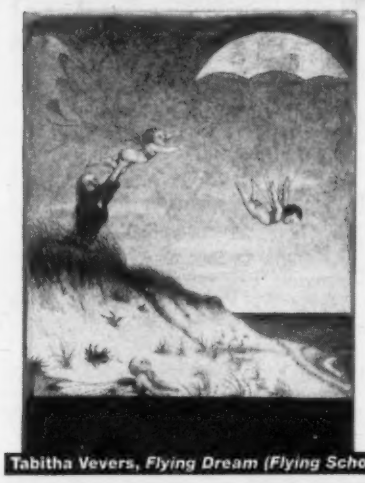
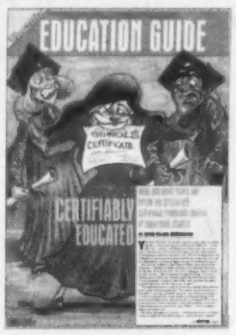


Tabitha Vevers, *Flying Dream (Flying School)*, Arts p. 1

Also: Christopher Mills finds art worth traveling for in Provincetown; Jon Garelick says that Bruce Springsteen's new September 11 CD might be too catchy for its own good, and Jon also reports on Bob Dylan's "historic" return to the Newport Folk Festival; Carolyn Clay reports on playwright/actor John Kuntz's *Jump Rope*; Carolyn Clay and Jeffrey Gantz take a grand tour of the Berkshires theater scene; Michael Endelman and Douglas Wolk check out that latest sounds in electro pop; Franklin Soults gives a listen to Wyclef Jean's new CD; and Julia Hanna applauds novelist Jerome Charyn's imaginative memoir.

education guide

Too busy on the job to get a traditional degree? Professional certificates can give you a boost up the career ladder. And that's just one of many options contained in our comprehensive New England continuing-education listings.



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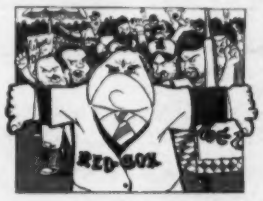
EDITORIAL

Dashed hopes for better neighbors in the Fenway

The Sox, the *Globe*, and the rest of us

THE NEW OWNERS of the Boston Red Sox struck out with the public earlier this season when the news broke that concession stands weren't able to keep up with the fans' demand for bottles of water. Since fans can't bring anything into the park, including water bottles, as part of league-wide security measures, this deficit forced the thirsty to buy more-expensive lemonade or soft drinks instead. Meanwhile, those who were able to purchase bottled water inside the park did so at a significant mark up.



But we shouldn't be surprised. For years, Fenway ticket prices have been the highest in baseball. So why shouldn't the new team take a play from the old team's book and squeeze the fans yet again?

Now comes the scheme to close off Yawkey Way with moveable turnstiles on game days and to sell beer (and a host of other likely overpriced commodities) to ticket holders. Profiteering from obscene water prices obviously did not do the trick, so suds must be enlisted. This is, of course, an affront to the Fenway neighborhood. It is bad for residents and local businesses alike. Vendors who've worked Yawkey Way for years will be squeezed out — literally, outside the turnstiles. And local businesses that currently cater to the pre-game crowd will be hurt as well.

There's no question that it makes absolute economic sense for the new Sox owners to find any way they can to keep Fenway Park and expand it as much as possible — just as they must try to sell out the seats they have and keep demand up even when the team plays miserably. This Yawkey Way scheme, however, is an attempt to expand the "park" and take public land for the private use of selling alcohol, souvenirs, and food.

Never mind the hypocrisy of city liquor officials rubber-stamping an obviously mayor-approved plan, when they force other applicants with worthy requests to jump through hoops. Menino may have blocked plans to build a new park elsewhere, but during this economic downturn he needs businesspeople like the Sox' owners to pay for the after-school and summer-job programs he hopes will temper the city's recent crime wave. Thus, cash-strapped fat cats and our revenue-challenged mayor rub each other's backs.

It's just another example of the for-profit Red Sox seeking special civic consideration for their own private economic gain. The Sox not only seek to increase the number of ticket holders through added seating, further afflicting a community already stressed to the max at game time; they also want to increase the time spent in the neighborhood by locking these customers up for themselves.

The tunnel-vision cheerleaders who applaud this plan don't seem to realize that existing neighborhood businesses — bars, restaurants, pool halls — with permanent locations complete with expensive leases, high overhead, and operating costs will be adversely effected. Not to mention the street vendors, who the Sox and City Hall seem determined to squeeze out of business.

There is a very real possibility that some businesses will disappear if this plan is implemented. Maybe that's what the Sox and the mayor want. Then they could strengthen their absurd case that the neighborhood is blighted as a prelude to a new attempt at an unconstitutional eminent-domain land-taking of properties whose values will have declined because of the team's own actions. Today's conspiracy theory may be tomorrow's reality.

For many years, the *Phoenix* has been critical of Sox management. The old owners were bad neighbors, and the new ones don't seem any better. We know. Our offices are down the block from Fenway. We've opposed from the start efforts to expand Fenway in its current location. We've opposed the mayor's proposal to take private land for the private gain of others. (The *Phoenix* headquarters would have been taken under the Menino-approved plan for a new Fenway in the current neighborhood.) Instead, we've long championed a new park for the players, the fans, and the city on the waterfront, as the Sox themselves once wanted. If that's no longer a possibility, so be it. And maybe that's okay. But that doesn't mean the new owners should get anything they want regardless of the cost to the neighborhood.

We've been upfront about our special interest and straightforward about advocating alternatives. Not so the *Boston Globe*, which, through its corporate parent the New York Times Company — part-owner of the Sox — would profit from anything that benefits the team.

Long before the *Globe* became a subsidiary of the *Times*, its news, sports, and editorial pages were at times almost subconsciously pro-Sox. There is always the natural boosterism that attaches to the hometown team. And then there is the almost imperceptible but still traceable and very real web of relationships that bind the *Globe* and the Sox, including a shared law firm, overlapping banking relationships, advertisers, and other service providers who have relationships with both. In the cozy world of the old Boston, this was business as usual. But the colder reality of the new Boston demands that business be done in a different way. If the *Globe* is going to editorialize, as it did several days ago, in favor of the free-keg zone at Fenway, it should at least reveal that, like it or not, it is an interested party. As the *Boston Herald*'s Cosmo Macero recently pointed out, the *Globe* hasn't been making these disclosures. Macero noted three other occasions in which the *Globe* editorialized on issues that will impact the Sox' finances — the looming players' strike over revenue sharing; annexation of Yawkey Way; and renovating Fenway Park instead of building a new stadium — yet failed to disclose the *Globe*'s own financial interests in these issues. We suspect that many at the *Globe* don't wish to deal with these conflicts. But that's the price you pay when you are part of a media monopoly.

Ironically, it was the *Globe* that broke the story about the water shortage at Fenway Park. But that story is an exception rather than the rule. It does the city a disservice to let an old-fashioned sentimentality about the modern-day Sox cloud judgment. Welcome to Reagan-inspired corporate America, where George Bush — himself a former major-league-baseball-team owner — presides in favor of CEOs to the exclusion of everyone else, where the Sox play by rules different from everyone else, and where the *Boston Globe* is a wholly owned subsidiary of an out-of-town media conglomerate. ■

What do you think? Send an e-mail to letters@phx.com.

ANDREW KAHN

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RIDING FOR A FALL

Thank you very much for encouraging your readers to take a few seconds to look first for approaching bicycles before opening a car door into traffic ["A Dangerous and Now Deadly Bicycle Policy," News and Features, August 2]. I hope it will make car drivers and passengers, as well as bicyclists, more aware of this safety issue.

As you mentioned in your piece, bicyclists tend to ride in the "dooring" zone whether or not bike lanes are present, and any effort to increase safety for bicyclists must consider this. Bike lanes provide a visual reminder to car drivers and pedestrians that bikes may be present. Bike-lane advocates do not claim that lanes protect users from all possible hazards. But bike lanes have been shown to increase the overall-safety level of a complex mix of roadway users, including pedestrians.

Your statement that "one 1999 survey of bike-car accidents in Santa Barbara, California, determined that 16 percent of cyclists had hit parked cars, up from seven percent in 1974" is incorrect. It should say that 16 percent of all bike accidents involved parked cars in 1999, up from seven percent in 1974. This increase in the proportion of bike accidents that involved parked cars means that the proportion of bike accidents from other situations decreased. It is possible that increased use of bike lanes in Santa Barbara during that time made things safer by reducing the percentage of other, possibly more severe, accidents.

It is important to consider ways to make existing and future bike lanes safer. But as a recent, tragic Florida fatality of a "vehicular" bicyclist shows, no part of the road is totally free from danger.

Ken Field
Cambridge

Kristen Lombardi's article on the danger posed by Cambridge's bicycle lanes was wonderful. I would add that the city has for years

See **LETTERS,** *page 6*

UMI

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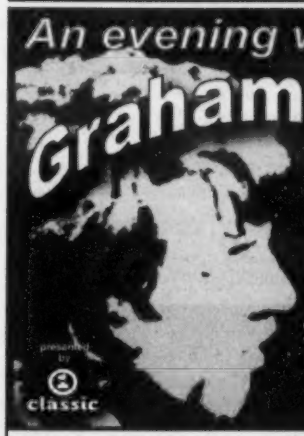

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Saturday, August 24

Pop Smear: A Benefit to fight Cervical Cancer
Cate Curtis *with special guests*
The Mudhens, Jim's Big Ego, The Skills of Ortega
Thursday, August 29

Zuco 103
Thursday, September 5

Elbow
Friday, September 6

The Walkmen
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Saturday, September 7

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Thursday, September 12

The Cavedogs
Friday, September 13

Marianne Faithful
Saturday, September 14

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Graham Nash
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Allison Moorer
Thursday, September 19

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Saturday, September 21

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Sunday, September 22

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LETTERS, *from page 4*

been planning to remove over half of the North Mass Ave median strip in order to make room for a couple of bike lanes down the sides of Mass Ave there. Despite massive local opposition, flawed and misrepresented design plans, and no safety analysis, Beth Rubenstein, the director of Cambridge's Community Development Department (CDD), insists that this dangerous plan was the result of a good process and refuses to admit that the median strip makes cyclists safer than painted lanes. Maybe CDD and the other supporters of this plan will learn from Laird's death and start listening to the people whose lives their plans all too often put at risk.

Craig Kelley
Chair, North Cambridge Stabilization Committee
Cambridge

RIP PTOWN

As a gay man who owned property in Provincetown from the 1960s on, I find Michael Bronski's article ["Fear and Loathing in Ptown and Hollywood," News and Features, July 25] a little over the top. While I also find Peter Manso's book a little frantic and frenetic, I agree with many of the points he has made.

In Provincetown, there always was a great acceptance of the gay lifestyle. But there's a whole new gay element there now, which does little to contribute to the real fiber of the town. Come September, except for "Singles' Weekend" and Halloween, they close their houses and head for warmer and more exciting climes.

The art community has ceased to exist, except for shows at the Art Association and the workshops at the Fine Arts Center. Furthermore, the majority of the Art Association Board refused to allow Peter Manso to do a reading in their building, some citing the need for police protection! No new artist can afford to live in Provincetown, and the Cape Cod School of Art wants to leave town because their students cannot find an affordable rent.

In the '60s, gays and straights worked together on AIM, the group formed to bring medical care to the Outer Cape. Roland Salvador and I began a series of charitable events at Town Hall, where performers from the Jug Band to Drag Queens appeared to raise money. But now, except for the AIDS Support Group benefit, there is little support for an event that would bring together gays and straights.

I do not agree with Peter Manso that the straights now feel threatened. Rather, the "oldtimers" feel threatened by the new atmosphere.

Without the imported help from Jamaica, Brazil, and the former Soviet Union, Provincetown would not exist. And when these workers find out how they are exploited — paid $9 an hour, and charged $100 a week to share a room with four others — then the economy of the Outer Cape will collapse.

Provincetown has become the land of the rich and (wanna-be) famous. It is not the place we all knew. Unless it changes, it will never be the home of the future Motherwells, O'Neills, or Williameses.

I think it is indicative of its future when I pick up the local paper and find advertisements for Southern Maine! RIP Provincetown.

James A. Pardy
Boston

WHOM GOD HAS JOINED

A few comments on your married-priest article ["Bitter Divorce," News and Features, July 19]. First, when listing the indignities suffered by priests who want to marry, you include the requirement that they move far away as part of laicization. But this is quite consistent with the "once a priest, always a priest" viewpoint and has a very practical motivation. Lay folks tend to recognize priestly authority even after it has been resigned, so the mere presence of a quiet former priest in a parish can seriously interfere with the acting priest's authority.

Second, you argue that the Church regards leaving the priesthood as a much worse transgression than the criminal abuse of children. This is an incredible claim. I'd like to suggest a much simpler explanation for the Church's behavior: leaving the priesthood is a public event, and it's easy for the Church hierarchy to make a stink about it to remind everyone of what is expected of priests. Child abuse, on the other hand, is so ghastly and reprehensible that the Church — to its shame and degradation — prefers to hide the transgressions in the sad hope that they won't recur, because publicity would seriously damage the institution. Certainly the Church screwed up. But I don't see any justification for your conclusion that changing a vocation is seen as a worse offense than the repeated abuse of the vulnerable. After all, the church does adhere to the New Testament, and its position on exploitation is pretty clear.

David Martin
Somerville

SAINTS' DAYS

I enjoyed your article on Padre Pio ["The Politics of Sainthood," News and Features, July 12] very much. Being a former Franciscan (although not a Capuchin), I am old enough, at 61, to know of the many reports surrounding Padre Pio; in fact, I went to him for confession myself in 1964, one year before my 1965 ordination in Rome.

If the files are correct, and the accounts of Maria Goretti's murderer (who became a lay brother in a monastery) are true, one can easily deduce that perhaps Maria's father had "an arrangement" with her "rapist" years before this young man contemplated doing poor little Maria in — that Mr. Goretti, had, in fact, promised his young daughter and a portion of his land to this would be future son-in-law, and when that promise was rescinded, mayhem took place and Maria bore the brunt of this young man's rage and anger.

Your account of the Vatican's treatment of Padre Pio is right on the mark, and would seem to indicate that the Capuchin friars and the people of San Giovanni de Rottundo have succeeded with a tremendous "cover-up" regarding their angelic friar, who in his early years caused consternation to popes and people alike. His slamming of the confessional door in penitents' faces is well known, and his refusal to give absolution to many of his "followers" shows a penchant for dysthymia, instead of saintliness.

But perhaps there is hope for new saints. The great Trappist writer Thomas Merton, a/k/a Fr. M. Louis, OCSO, is up for sainthood; although, under the present regime, his introduction into the list of causes doesn't stand a snowball's chance in hell of surviving. Fr. Solanus Casey, a bit more saintly than Pio, is another who waits quietly in the limbo-left of heaven above, along with Catholic Worker Movement founder Dorothy Day and countless others who await a more liberal Church administration, which may not come about in our lifetimes. And Father Miguel (Michael) Pro, SJ, the famous gun-running Jesuit who was shot by a firing squad in Mexico? Yep, you guessed it — his cause is also on the back burner. Many in Mexico regard Fr. Pro as a saint already, according him a place of honor among their altars of "santos" (saints).

Finally, there's the cause of Father Mychal Judge, OFM, the gay Franciscan friar who was pulled out of the World Trade Center after he administered the last rites to a fireman, and was killed by falling debris. He's now gathering a cult all his own.

A gay Franciscan priest; an errant Trappist monk who had an illegitimate child and an "affair" with a pretty nurse; a curmudgeonly old socialist who founded the Catholic Worker Movement (denounced at its beginnings by the institutional Roman Catholic Church as having "Communist leanings") — will they have their place in heaven, where "there are many mansions"? Of course they will. It's just that politics may keep them in the pre-sanctification doghouse for a few hundred years to make sure they are pure enough!

Rev. Joe Eisenberg, FCM, M. Div. 345
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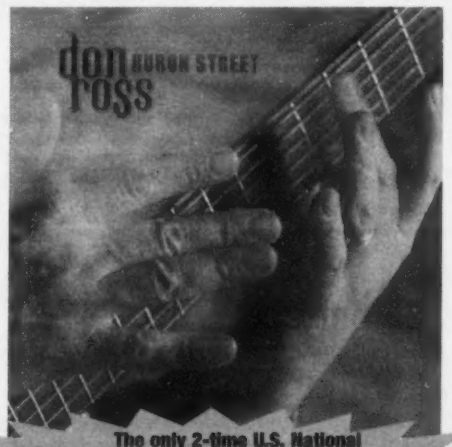

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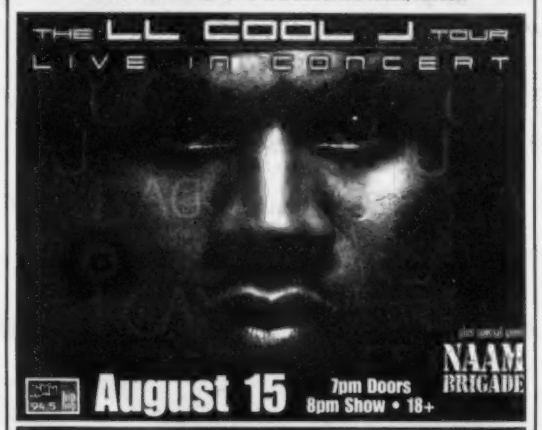

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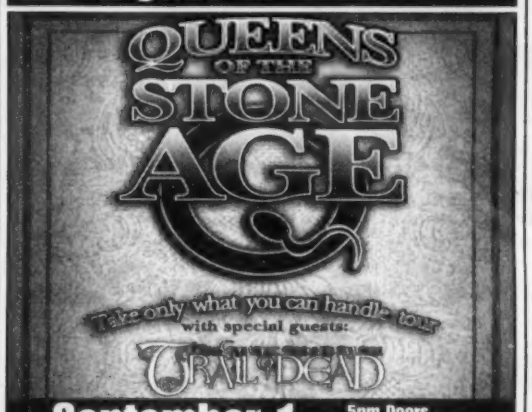
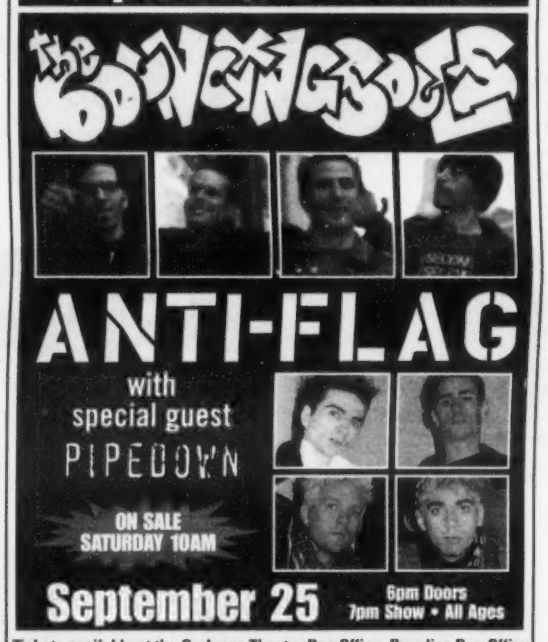


September 1 5pm Doors 6pm Show • 18+



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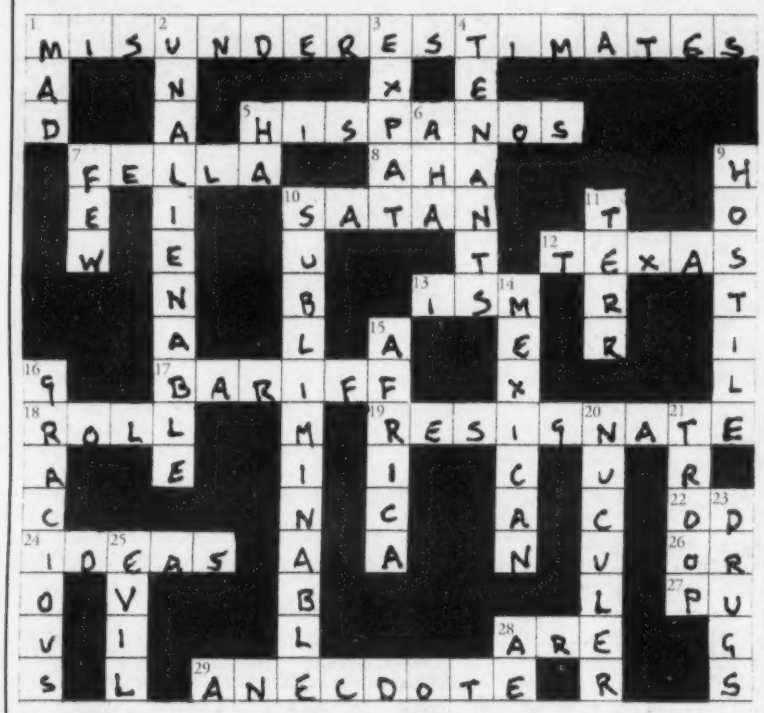
this just in

PUZZLE

The X-word files

Though President Bush insists that his few weeks away from the White House will be a "working vacation," he will enjoy some down time. Last week, Bush spent six hours working on a crossword — which we are told was hand-drafted by aides — at a coffee shop in Kennebunkport, Maine. (The verbal blunders in this puzzle came, for the most part, from the president himself.)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S L 29 ANECDOTE R S

Across

1. He who thinks the president is an imbecile does this
5. Latin-American folk
7. Man
8. What the president says when he finds his socks in the morning
10. Bill Clinton
12. Jeb Bush is governor of this state
13. Opposite of isn't
17. If these are torn down, "this economy will grow"
18. John Ashcroft is a good __ model
19. Reverberate; resound
22. What Jenna will do if she's not careful
24. Having them gives you a headache
26. Place for a colonoscopy
27. President's response when Dick Cheney takes his shoes off
28. "Depends what your definition of is __"
29. A remedy

Down

1. Terrorists make the president __
2. That which cannot be taken away
3. Moynihan, former senator from New York
4. Convictions; beliefs
5. Half a laugh
6. What the president says when he avoids putting two socks on the same foot
7. "More __" (less)
9. One who is kidnapped, held as collateral
10. "The idea of putting __ messages into ads is ridiculous"
11. America shall not give in to this
14. Language spoken south of the border
15. A country where you might find elephants
16. Thankful
20. Iraq may be developing __ weapons
21. Soldier
23. Alternative to medicine
25. Part of a silly catchphrase
28. Comes before an IOU?
28. There's an A in the answer
28. And an E

— Chris Wright

UNPLEASANT TRUTHS

US deaths in Israel should change policy

Last Wednesday, July 31, Palestinian Hamas terrorists detonated a bomb in the cafeteria of the Frank Sinatra International Center at Jerusalem's Hebrew University. The place was jam-packed with international students, which in Israel generally means one thing — Americans. Five US citizens died in the attack, including a West Roxbury resident. Another 80, of which at least one was an American, were injured: last Thursday, I learned that my fiancée's stepsister was wounded in the attacks, when pieces of shrapnel from the detonated bomb lodged in her legs and stomach.

Marla Bennett, the woman who was sitting with my fiancée's stepsister, died in the attack. About three months ago, Bennett wrote a widely circulated piece for the *San Diego Jewish Press-Heritage* about her decision to study in Israel. It began: "Each morning when I leave my apartment building, I have an important question to contemplate: Should I turn left or should I turn right?"

This country now faces a similar question of which way to turn. The fact that Americans are losing their lives and limbs in Palestinian terror attacks in Israel has been all but lost in coverage of the ongoing war. Spokespersons from the US State Department and the Israeli embassy in Washington were unable to provide me with an exact count of just how many Americans have been injured in these attacks, but it's probably more than one. And that's more than enough to make you wonder if this will lead to changes in US policy.

The Anti-Terrorism and Effective Death Penalty Act of 1996 grants the families of American victims of terrorism — or the victims themselves — the right to sue in American courts the nations that sponsor the terrorism, such as Iran. But if it is eventually determined, as many believe, that Saudi Arabia helped fund the Hamas bombers, the Americans won't be able to sue. The US government does not consider Saudi Arabia a sponsor of terrorism, despite an increasing array of evidence to the contrary. The Defense Policy Board, which advises the Pentagon, recently received a Rand Corporation analyst's briefing describing the Saudis as "active at every level of the terror chain, from planners to financiers, from cadre to foot-soldier, from ideologist to cheerleader," the *Washington Post* reported August 6.

The war on terrorism will remain incomplete — and worse, ineffective — as long as we continue to give a free pass to some sponsors of terrorism, even as we crack down on others.

— Seth Gitell

MOURNING

Brian Honan's wake

The wake of Brighton city councilor Brian Honan is destined to become one of those mythic political memories that will live for years in the minds of those who attended. Thousands converged at Lehman & Reen Funeral Home on Chestnut Hill Avenue last Thursday and Friday, August 1 and 2, to pay their respects to the 39-year-old city councilor, who died July 30 following complications from surgery.

On Thursday, the mourners kept the wake going until midnight, well after the 9 p.m. hour it was scheduled to end. At its longest, the line snaked all the way up Chestnut Hill Avenue to the fire station, roughly two-tenths of a mile away. On Friday, conditions were even more dramatic. Stifling humidity gave way to torrential downpours sometime after 3:30 p.m. Attendees waited for three hours in furious thunderstorms for their turn to get inside, dodging a river of rain water that whisked past on its way to the drain. Political big shots like State Representative Martin Walsh of Dorchester and State Senator Jack Hart of South Boston shared umbrellas. One man even grabbed a large plastic bucket to wear over his head as rain protection. Everyone waited and nobody left. When, for example, House Speaker Tom Finneran finally departed after going inside, you could see through his rain-soaked shirt.

There was something very Irish, very Catholic, and very Boston about the whole scene. Finneran's predecessor, Charles Flaherty, waited in line just in front of Honan's Little League coach, who had driven an hour and a half from New Hampshire to attend. Everybody wanted to pay respects to the fallen city councilor and candidate for district attorney. The overwhelming message of the mourners on those days — and at Honan's majestic funeral on Saturday — was one of love for the man who died too soon. Some of the most experienced observers of Boston politics said the only thing they could remember remotely like it was the funeral of South Boston congressman Joe Moakley last year — and that young Honan's unexpected passing made this event even more tragically memorable.

— Seth Gitell

TALKING POLITICS

Surprise endorsements from gay groups

In a surprise move, the Lesbian, Gay, Bisexual, and Transgender Political Alliance of Massachusetts came to a split decision in its gubernatorial endorsement. After two hours of debate and three ballots, the group decided to give its backing to both Senate president Tom Birmingham and Treasurer Shannon O'Brien. (A two-thirds vote is required for any endorsement.)

Getting endorsements from groups, such as the Alliance, is a key part of any candidate's efforts heading into a primary, where activists do double duty as voters and volunteers on Election Day. By choosing Birmingham and O'Brien over former secretary of labor Robert Reich, who is the only candidate in the race to support full marriage rights for gay and lesbian couples, the Alliance demonstrated a preference for elected officials who have already shown a commitment to civil rights. The endorsement for Birmingham, for example, was helped along by the Senate president's recent legislative maneuver of convening and then quickly closing a constitutional convention, effectively killing an anti-gay-marriage constitutional amendment. The support for O'Brien, in turn, reflected both her strong responses to the Alliance's questionnaire and the widely held belief that she stands the best chance of beating Republican Mitt Romney in November.

"In any other state, any one of these people would be fantastic," says Alliance spokesperson Jeremy Pittman, referring to the four Democratic candidates, including former Watertown state senator Warren Tolman. "This is clearly the most gay-friendly slate of candidates we've had in many, many years." Regarding the group's endorsement of Birmingham — whose gubernatorial effort has been flagging recently — Pittman says, "There was a belief among our members that he deserves our support for taking the stand he did during the constitutional convention. You can't turn your back on people who make the tough call. Our members were clearly wanting to send a message that we see it as a heroic last stand in defense of our civil rights."

The group made no endorsement in the lieutenant-governor race among Peabody representative John Slattery, businessman Chris Gabrieli, and former Newton state senator Lois Pines. In the treasurer's race, the Alliance backed State Representative Michael Cahill of Beverly, who fought against the anti-gay-marriage bill and who wants to increase Treasury conferences aimed at addressing gay and lesbian financial concerns. (Cahill's brother, Sean, is the former chair of the group and now works for the National Gay and Lesbian Task Force.)

In other endorsement news, OutSomerville, a Somerville-based gay political-action committee (PAC) that recently endorsed Reich (with the help of Reich's campaign spokeswoman, Dorie Clark, who founded the group) declined to make an endorsement in the heated state-senator race between Cambridge City Councilor Anthony Galluccio and openly gay state representative Jarrett Barrios; a third candidate, Carlo DeMaria of Everett, did not seek the endorsement. Neither candidate could garner the two-thirds support necessary for an endorsement — and, unlike the Alliance, OutSomerville declined to endorse two candidates. "They're both very good," says Mike Sullivan, the chair of the PAC, noting that Barrios has a clear record on gay rights from his service in the House. "I thank Jarrett immensely for everything he's done," he adds. "I guess I don't view our endorsement as a thank-you for past accomplishments."

— Seth Gitell

this just in

DEVELOPMENT

Chinatown says 'no' to high-rise

Gentrification, as any Boston renter knows, is a double-edged sword. As old, dilapidated buildings give way to new development — transforming previously unsafe areas into relatively crime-free, trendy hot spots — residents who have long defined a neighborhood often get the boot.

That, at least, sums up the fear among many in Chinatown these days. Community leaders and residents have watched with increasing trepidation as fresh façades rise around them. First came Millennium Place, with its 35 stories of luxury condos that sell for $400,000 to $6 million apiece. Now, there's the proposed Liberty Place, a 28-story high-rise embraced by City Hall.

For two years, residents have fought this latest development, which they claim violates zoning restrictions regulating height and density, as well as the city's own Chinatown master plan, or guide for neighborhood growth. "The city has stifled our voice," explains Kye Leung, of the Chinese Progressive Association (CPA). "[Officials] have insisted that the majority of the community supports Liberty Place."

Last weekend, Leung and advocates set out to prove the city wrong. Three community groups, including the CPA, organized a "non-binding" referendum on community development. They borrowed ballot boxes and voting booths from the city's Election Commission, which allows neighborhoods to hold community referendums to gauge opinions on issues. The count shows a neighborhood in opposition to Liberty Place. Of the 923 residents who cast ballots — 18 percent of the 5000 or so eligible voters — 669 voted against the plan, while 220 voted for it.

Mark Maloney of the Boston Redevelopment Authority (BRA), which is overseeing the development, dismisses the results. The referendum, he says, "was the opposition's method for conveying their opposition." Since the city agency signed off on the project last June, it has received 1400 signatures from Chinatown residents supporting the project. Opponents, Maloney argues, "are the minority."

He contends that the BRA has listened to opponents. To date, the agency has scaled down the proposal — eliminating two stories and reducing the building's size by five percent — because of opposition. Yet that's as far as it can go. Says Maloney, "If it were further scaled down, it'd no longer be financially viable." As for gentrification, he views the trend as positive. What opponents fail to recognize, he maintains, is that the majority of housing in Chinatown — 85 percent, according to the BRA — is permanently affordable. Liberty Place will provide more affordable housing (66 units, to be exact), while adding market-rate units targeted to families making an annual salary of $70,000. "This project will be good for downtown Boston," he concludes.

Still, opponents aren't about to give up the fight. "We are exploring all alternatives," Leung says, "maybe even a lawsuit." For them, the stalemate over Liberty Place calls to mind a similar battle in 1993, when the BRA wanted to construct a parking garage for the nearby New England Medical Center on an empty lot. Back then, as now, activists held a referendum in which residents registered opposition. Back then, as now, the city downplayed the vote's significance. But in the end, a mixed-rate housing development went up on that Chinatown parcel instead.

So, says Leung, "We're looking seriously at all our options."

— Kristen Lombardi

VOTERS' REVOLT?

Anti-Finneran question makes the ballot

In November, voters from Cambridge, Boston, Somerville, and Watertown will have the chance to demand that their legislators show Thomas Finneran the door. On Monday, the OverthrowFinneran.org campaign submitted a petition to the Secretary of State's Office to put a question — one that could end Finneran's reign as Speaker of the House — on the November ballot in 18 state legislative districts.

The proposed question allows voters to instruct their representatives not to vote for Finneran when members select the next Speaker in January 2003, at the start of the next legislative session. While representatives do not have to abide by the results, an overwhelming constituent response one way or the other could influence how they vote when it comes time to elect a Speaker. Which naturally raises the question of whether voters are truly fed up with Finneran's heavy-handed rule over other representatives.

Eric Weltman thinks so. Weltman is the organizing director of Citizens for Participation in Political Action, the group that runs OverthrowFinneran.org. The campaign is "an effective way of tapping into and expressing public opposition to House Speaker Tom Finneran," he says. He reports broad support for the initiative from voters of all political stripes. It isn't "just liberals and lefties like us that were opposing [Finneran]," he notes. The group had help with its petition from Republicans and Democrats, as well as from Greens and Libertarians.

OverthrowFinneran.org gathered enough signatures from the registered voters of 18 districts across the state to get the question on the November ballots in those districts. The group targeted 21 districts that seemed likely to respond well to its message — and, perhaps more importantly, where they had volunteers who wanted to help. Sufficient signatures were collected in all but three of the targeted districts. However, voters who believe a vote for the ballot question is a strike against Finneran may be wrong. The initiative's success "depends very much on the question and the size of the vote it gets, [and] on the legislator who represents that district," says Brian McNiff, of the Secretary of State's Office.

Opponents of former Senate president William Bulger used a similar ballot question in one or two districts to try to oust him from office. That initiative failed, and Bulger continued as Senate president (in total he served for a record 20 years) until he left in 1996 to become the president of the University of Massachusetts.

Still, the simple fact that the question will appear on the ballots of 18 districts may make pols across the state take notice. "That really is a measure of how widespread and deep the opposition to Finneran is that we managed to get on the ballot for so many districts," Weltman says.

— Molly Laas

CAMPAIGN SNAPSHOT

Allston-Brighton Democrats' golden opportunity

BUSH MAN: *Golden defends his GOP endorsement.*

As someone born and raised in Brighton, educated at Harvard, and trained in law at the College of William and Mary, State Representative Brian Golden should be a shoo-in for re-election this fall to his 18th Suffolk House seat in the city's Allston-Brighton section. Instead, the 37-year-old lawmaker is one of only handful of incumbents statewide — and perhaps the only one in Boston — in danger of losing his seat.

Golden's decision in October 2000 to endorse Republican presidential candidate George W. Bush over Vice-President Al Gore on the eve of the Boston presidential debate earned him not only the enmity of state and local Democratic officials, but also two well-heeled, highly educated opponents in the September 17 Democratic primary.

Yet Golden says he has "no regrets" about endorsing Bush and helping him foil the Florida recount. The state representative says he chose Bush because of his opposition to so-called partial-birth abortions and his support for private-school vouchers — two issues of great importance, Golden says, to his Roman Catholic constituents.

Based on principle or not, it is a decision could cost Golden the election, says Michael Moran, a top political operative for city councilor and state-treasurer candidate Stephen Murphy, who came in second to Golden in 1998's five-way Democratic primary for the then-open seat.

"Allston-Brighton is still a heavily Democratic area," Moran explains. "Many people are still deeply upset, myself included, that he supported George Bush over Al Gore. And that could determine the outcome of the race."

Golden — who, as a major in the US Army reserves, has just returned from a six-month tour of active duty in Bosnia-Herzegovina, where he served as a judge advocate general for US peacekeeping forces — is working overtime on the campaign trail to repair the damage.

Watching the candidate campaign door-to-door on Presentation Hill outside Oak Square on a Sunday afternoon, it is apparent that Golden remains a favorite of many of the "old Brighton" voters who traditionally turn out to cast their ballots in the Democratic primary. People like Mary McDermott, of Burton Street, a widowed mother of 10 grown children, who is active in the church and the nearby Veronica Smith Senior Center. She still has the handwritten note Golden sent her from Bosnia, offering his prayers for the recovery of an injured grandchild and the services of his statehouse staff during his absence.

"He'll do just fine," she says, when asked if Golden is in trouble. "He has a lot of friends here … who else would remember to send a card?"

Running hard on his heels, and combing many of the same neighborhoods for voters, are his two opponents — David Friedman, 31, an attorney currently on leave from the downtown law firm of Hill & Barlow and a former clerk to US Supreme Court justice John Paul Stevens; and Paul Felker, 33, a former Boston College graduate student with a doctorate in philosophy, who is active in local party and union circles.

A native New Yorker, Friedman moved to Boston in 1989 to attend Harvard. While working at Hill & Barlow, he says, he became frustrated with the legislature's funding decisions after he helped to win a lawsuit forcing the state to provide services to mentally retarded adults (see "The Waiting Game," News and Features, September 22, 2000). But it was only after he woke up one morning last year to discover that the House had switched his Brookline precinct into Golden's district that he decided to take the plunge into politics. He was encouraged by many local Democrats, he says, including Ward 21 Democratic chair Charles Doyle. In May of this year, Friedman and his wife, Jennie, moved from Brookline to Lake Street, in Brighton, where they purchased a home. They are expecting their first child later this month.

Touting himself as a "real Democrat," Friedman's pro-choice views on abortion and his liberal bent on state funding (he'd like to see more money spent on human services, for example) have won him the endorsements of several public-interest groups and unions, including the Commonwealth Coalition, the National Organization for Women, Planned Parenthood, the Massachusetts chapter of the National Abortion Rights Action League, and the Boston Teachers Union. While not officially endorsing him, state Democratic Party chair Phil Johnston has helped to raise money for Friedman. The candidate also has the active support of several volunteers from Massachusetts Democratic Future (MDF), formerly the Massachusetts Young Democrats.

Walking door-to-door on Hardwick Street, just up the hill from Oak Square, Friedman quickly strikes pay dirt. Tom Elliott, an eight-year Brighton resident and homeowner, says that while he is not a "fanatic about party loyalty," he is nonetheless "irritated" by Golden's endorsement of Bush. More troubling to Elliott, however, is the legislature's response to the economic downturn. "I'm not in a complete throw-the-rascals-out mode … but the rascals have not impressed me with their votes on taxes and tolls."

Friedman says he is surprised at the number of people who are aware of Golden's endorsement of Bush. But he says it is the contrast between his views on the issues and Golden's that will ultimately decide the race in his favor.

Of course, this is what Felker, who says he has "lapped" the other two candidates in his door-to-door "grassroots" campaign, believes too, although he says it's his economic ideas, which consist mainly of using tax cuts to fuel economic growth, that will bring him the win in September. A Delaware transplant who has lived in Brighton for 10 years since coming to Boston College in 1992 to earn his PhD, Felker says he has taken leave from helping manage his family's flooring business to campaign full-time for the legislature.

"Brian [Golden] is a nice guy … but I do not want to focus on the endorsement as much as others," Felker says. "I am running because I want to fix the economy."

Despite the fact that his Bush endorsement has obviously become an issue in the current campaign, Golden remains unrepentant about his move. He points to a recent UMass poll showing the president with over 70 percent approval ratings for his handling of the September 11 crisis as vindication of his decision. And he says the dividends are paying off in other ways as well, noting his recent appointment by Bush to the regional board of directors for the Federal Home Loan Bank, which provides affordable-housing financing to local banks.

Ultimately, it is turnout that will determine the outcome of the race, Moran notes, with the biggest intangible being the number of students and young professionals who turn out to vote in the four-way Democratic primary for governor, and then continue on down the ballot to cast votes in the race for state representative.

The district, which runs across Allston and Brighton from Boston University to Boston College, and includes the Cottage Farm precinct of Brookline, is among the most diverse in the city. It encompasses an eclectic mix of students, recent immigrants, and working-class families of Irish, Italian, and Jewish heritage. While one in three residents is a student, and nearly 80 percent of residents are renters, many of them are not registered or do not vote in the Democratic primary, recent census figures show.

The bottom line for Golden, despite the backlash against his endorsement of Bush, is that he'll likely survive if the students and newcomers stay home. But he's in trouble if they come out to the polls.

— Joe Heisler

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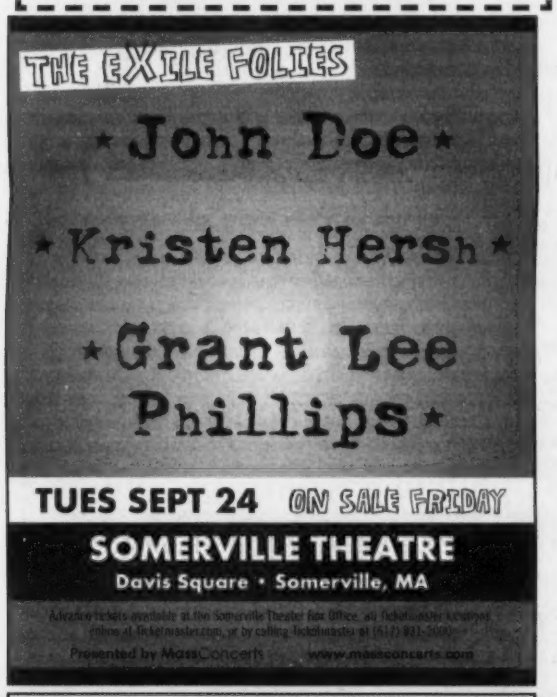
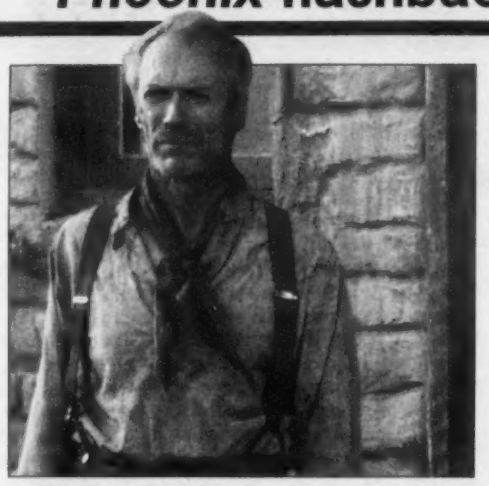


Phoenix flashbacks

The Boston Phoenix *has been covering the trends and events that shape our times since 1966. The following selections, culled from our back files, were compiled by Peter Fishman.*



CLINT EASTWOOD *takes his place in the film canon.*

True yodel

5 *years ago:*
August 15, 1997

Ted Drozdowski reviewed Nicholas Dawidoff's book *In the Country of Country: People and Places in American Music*.

"Turn on country radio today and it seems like everybody's baby takes the morning train, works from nine to five, and then … Well, you get the picture. Popular country has lost its soul and buried its roots under decades of slick arrangements and production, and singers and writers whose craft is generic, formula.

"Dawidoff has applied the shovel of journalistic instinct to a mountain of bullshit, uncovering the music's roots and humanity through portraits of some of its elemental artists. He begins with the earliest country hitmaker, Jimmie Rodgers. In Rodgers's hometown of Meridian, Mississippi, he finds people who had friends and relatives who'd known the Singing Brakeman. Dawidoff's visit yields a sketch of a genial outcast shunned for drinking, gambling, and womanizing. More important, we get an understanding of the sociopolitics of the agriculture and trade economy, religious fundamentalism, racial climate, and territory mentality that produced Rodgers."

Unforgettable

10 *years ago:*
August 8, 1992

Peter Keough thought *Unforgiven* was a masterpiece.

"The Western has always been the moral canvas of American cinema, the genre in which good and evil, responsibility and desire, truth and dishonesty, women and men contend, in which they resolve themselves into the configurations of our national character. Such films as *Stagecoach* (1939), *Red River* (1948), *High Noon* (1952), *The Searchers* (1956), *The Wild Bunch* (1969), and *McCabe & Mrs. Miller* (1971) enact the secret history of our national psyche. That the genre has been moribund for the past two decades may reflect, or account for, the current malaise.

"And so the appearance of a truly great Western isn't just a relief for film fans — it's an expression of faith in film as an art and America as an ideal. Clint Eastwood's *Unforgiven* can join without embarrassment the company of the films listed above.… It's the best film of the year and the greatest of Eastwood's career."

True-blue original

15 *years ago:*
August 7, 1987

Bob Blumenthal listened to Ornette Coleman "playing in tongues."

"Every manifestation of his music emerges from the melodic and rhythmic lexicon that surrounded him in his native Fort Worth, and he has assimilated more comprehensively than have any of his contemporaries. The blues exists, of course, at various levels of sophistication, from the 'primitive' wailings of untutored country guitarists to the sleek juggernaut of the Count Basie band. Coleman's gift has been his ability to absorb the entire blues spectrum, so that his assault on formal strictures expands improvisational possibility without losing its footing in bedrock. That his music lacks predictable harmonic resolutions and chorus lengths makes Coleman no more inauthentic than Lightnin' Hopkins."

Dead man walking

20 *years ago:*
August 10, 1982

A year after Sony introduced "personal sound systems," Anita Diamant was wary of them.

JONATHAN RICHMAN: *sort of a male, American Yoko Ono.*

"The Walkman prevents the sounds of the earth from being perceived as music, which is a magical transformation not limited to Oklahoma cornfields. It can happen in the middle of the city during rush hour on the T: a father explaining how trains work to his inquisitive knee-high daughter; adolescents giggling; even human silence, palpable and golden when a rose-and-orange sunset illuminates the tired faces that a roaring old bus is carrying across the still river. These are grace notes that aren't sounded very often, nor are we often attuned to them. Still, the Walkman obliterates their possibility."

White noise

25 *years ago:*
August 9, 1977

Black South Boston residents encountered violent opposition when they tried to use public Carson Street Beach. Herbert Husock reported.

"The police, standing some 50 yards from the blacks and protecting them on all sides, had created what amounted to a demilitarized zone in Boston's latest racial conflict. Outside the cordon was the crowd of whites, almost all under 20, many clad in high-school gym trunks inscribed SOUTHIE.… 'It fuckin' smells around here,' said a kid not more than six. 'The water's polluted now,' said another. Two women in their 50s, part of the small group of adults on the beach, nodded as a third said, 'First the schools and now the beach. We have them all winter and now the summer. What else are they gonna take over?' "

Modernism

30 *years ago:*
August 8, 1972

John Kreidl profiled 21-year-old Jonathan Richman and his Boston-based band, the Modern Lovers.

"Heart of the Lovers is gremlin-like Jonathan Richman, who is like Yoko Ono and other avant-garde artists in his constant repeating of key symbols that define the band. He yells to kids: "I hope we can all grow old together," and so reminds them not to O.D. on heroin. Good, so far! Sometimes he leans on the audience's patience, when he reminds them that the Lovers are a rock 'n' roll dance band and they should ass-shake and dance. But, then, the anti-hip heroic of telling the audience to behave right is the essence of the Lover anywhere."

Doesn't measure up

35 *years ago:*
August 9, 1967

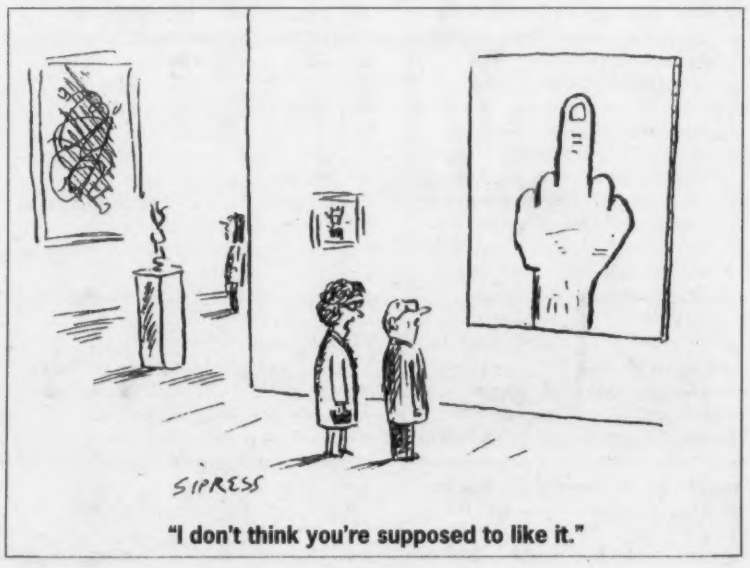
Larry Stark gauged the Agassiz Theatre's production of *Measure for Measure*, and found it wanting.

"The play is a pastiche of brilliant, moving pieces, sewn into a haphazard whole. There are scenes and speeches here out of which Shakespeare made whole plays. Here, they remain unfinished sketches, leading nowhere. Everywhere, the seams show. Even the seemingly intricate plot is entirely unraveled by a speech from the duke before the act-break, and all of Act II is a slightly pedestrian acting-out of that one long speech."

Where are they now?

Ted Drozdowski is a contributing writer for the *Boston Phoenix*. Peter Keough is film editor of the *Boston Phoenix*. Bob Blumenthal is a jazz writer for the *Boston Globe*. Anita Diamant is the author of *Good Harbor* (Scribner, 2001). Howard Husock is director of case studies in public policy and management at the Kennedy School of Government. Larry Stark runs the Theater Mirror (theatermirror.com), a source for local theater information.

reality check **by David Sipress**



"I don't think you're supposed to like it."

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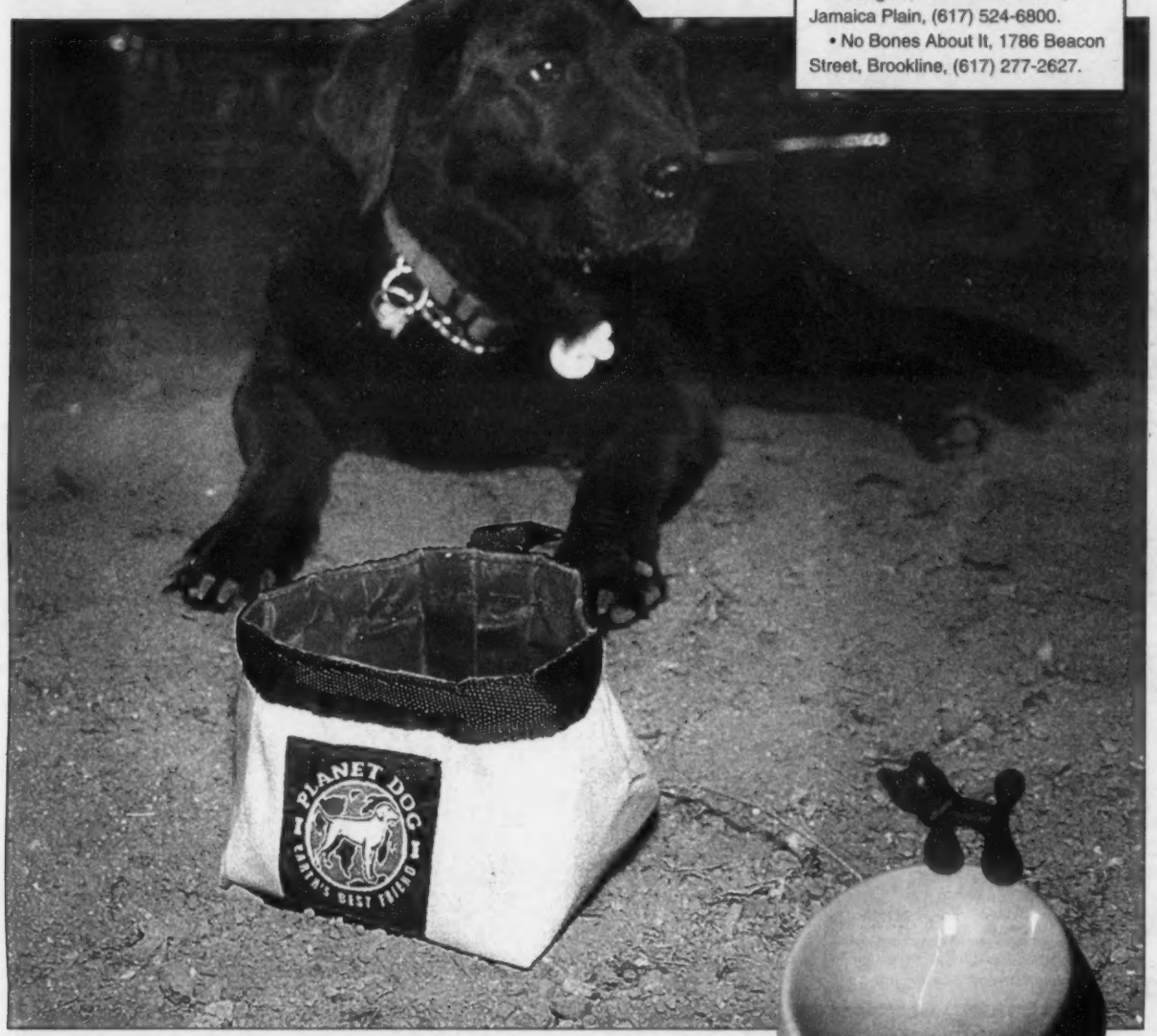
- Fi-Dough, 103 Charles Street, Boston, (617) 723-3266.
- Gadgets, 763 Centre Street, Jamaica Plain, (617) 524-6800.
- No Bones About It, 1786 Beacon Street, Brookline, (617) 277-2627.



Dog days

Products to pamper the pooches (and kitties) in your life

MANY PEOPLE PAMPER their pets as though the animals were children. Luckily for dog and cat owners, there are plenty of products available to spoil these species of "sons" and "daughters."

Though feeding your kitty out of a champagne glass, as seen on some cat-food commercials, may seem a bit much, Gadgets in Jamaica Plain offers up some interesting **pet bowls** ($5.50–$17) with **matching placemats** ($2.75–$3.50). The store has enough variety to satisfy even the most finicky feline or picky pooch, from ceramic dishes with scenes of frolicking animals to brightly colored plastic dishes and traditional stainless steel. For the dog who's moving and shaking his tail all over town, Gadgets even offers **collapsible bowls** (two sizes, $15.50 and $16.50) that can be carried in a knapsack, then popped open and filled with water for thirsty pooches.

Gadgets also sells **bone-shaped cookie cutters** ($4–$8), so you can be sure your dog is getting only the best homemade treats. (Recipes are included.) If you're not much of a culinary whiz, you can find **gourmet canine goods** at Fi-Dough. The store's **biscuits** ($7.49/pound) are made with human-quality, all-natural ingredients, which Fi-Dough president Joe Thompson says "isn't true of all the Milk-Bones of the world." It even stocks **bone-shaped cakes** ($21.95) for doggie-birthday parties, which Thompson says more and more owners are throwing each year.

Karen Pacino, owner of Brookline's No Bones About It, can vouch for that. She says that with pet parties growing increasingly popular, owners are looking for space other than their own living rooms to entertain their "guests." No Bones offers a **puppy-party place** ($20/hour), where owners can invite 15 to 20 of their pooch's friends to come play without putting a strain (or stain) on the owner's carpet, furniture, or patience.

No Bones also sells **dog clothing**, which Pacino says some breeds need for the region's harsh winters. It's never too early to stock up on **boots, sweaters, and fleece coats** ($25–$65). If your stylish dogs give you dirty looks when you try to slip them into goofy winter wear, you can always appease them with a really cool collar. No Bones sells **collars and leashes** in leopard and other animal prints, bone patterns, and leather ($7.99–$15.99).

— Christine Junge

PHOTOS BY KELLY DAVIDSON

moon signs

BY SYMBOLINE DAI

THIS WEEK'S NEW moon happily coincides with the Perseid meteor shower. It lasts two weeks, but peaks August 10–15. This annual celestial event may feature as many as 60 meteors per hour and happens very late at night, so if you need a date after closing time, what could be more romantic? And if you can't find a place where the night sky is dark, more's the pity. Did you know we squander zillions of watts in wasteful night lighting? To do something about this, visit darksky.org, a group dedicated to raising awareness and working with manufacturers and government groups to reduce night pollution.

Thursday, August 8
New moon in Leo; Venus moves into Libra. Is that a *public show of affection*? Hmmm, get some fire in the universe and it has to go somewhere. Leos may be indiscriminate in what they claim they can do. Let others offer to make the appetizer/pick up the shut-in/tidy up. Ethereal Aquarius may change one crucial word in that Sinatra classic: "I gotta be me." (Give up? It's "free.") VOC all day until 2:15 p.m.

Friday, August 9
Waxing moon in Leo/Virgo. Excellent day for an impromptu party or getting dumped with the kids when you weren't planning on it. Or being charming and childlike. Leo, you can get what you ask for, but are you really asking? Sagittarius, ducks in a row this month — especially in matters relating to getting a mentor or setting up instruction. VOC 8 a.m. to 1 p.m.

Saturday, August 10
Waxing moon in Virgo. Soothe the savage beast with cuisine; it's a fine day to combine healthy recipes with tasty ingredients (hint: soy-based products are not a "tasty ingredient" to all). Virgo, speaking of recipes, here's one for happiness: plenty to do. You may think you're craving downtime, but not this weekend, when feeling "useful" will be most soothing. Geminis could pick arguments just to see how easily vexed their opponents are.

Sunday, August 11
Waxing moon in Virgo/Libra. Housekeeping time, especially for cleaning the bathroom. Virgo may need competition and strategy — analyzing the person who's not in the room, perhaps? Capricorn, relationships may stress you out later in the day; do the hard stuff early. Libra, you may believe in the golden rule, but others won't — don't let this compromise your enthusiasm. VOC 7 a.m. to 2 p.m.

Monday, August 12
Waxing moon in Libra. How sincere are you? Agreeability counts. Libra, if you have a reputation for being spacey, it'll be brought to your attention early this week. Aquarius may get along better with women than men this week; that's especially so for February 8–15 water carriers. Cancer, here's how the week goes: conflict/lust/independence.

Tuesday, August 13
Waxing moon in Libra/Scorpio. The moon is void-of-course in the late morning — figure whatever you're "agreeing" on will get revised or "improved." Earlier in the day is better for discussion; later in the day is better for plots, although romance for Aquarius and Taurus (especially if they're together!) is all about being kept off balance. Aquarius can swing with that, but not the bull. Libra: shopping therapy. Scorpio: sex therapy. VOC 8 a.m. to noon.

Wednesday, August 14
Waxing moon in Scorpio. Good day for making things grow — but quietly, without a big fuss. Scorpio, bear in mind that mid July through August is all about being defied, even though what you thought was true. (This week, this affects November 1–6 Scorps the most). As for Leo, howl now at your peril. Later in the week, you can deal with the people who get in your way (probably by leaping over them). ■

Key to Moon Signs

This horoscope traces the passage of the moon, not the sun. Simply read from day to day to watch the moon's influence as it moves through the signs of the zodiac.

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When the moon is in Aries, it opposes Libra, and vice versa. Other oppositions are Taurus/Scorpio, Gemini/Sagittarius, Cancer/ Capricorn, Leo/Aquarius, and Virgo/Pisces. The moon stays in each sign approximately two and a half days.

As the moon moves between signs, it will sometimes become "void of course," making no major angles to planets. Consider this a null time and try to avoid making or implementing decisions if you can.

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OUT THERE

As if my 20s weren't hard enough, now I'm shrinking

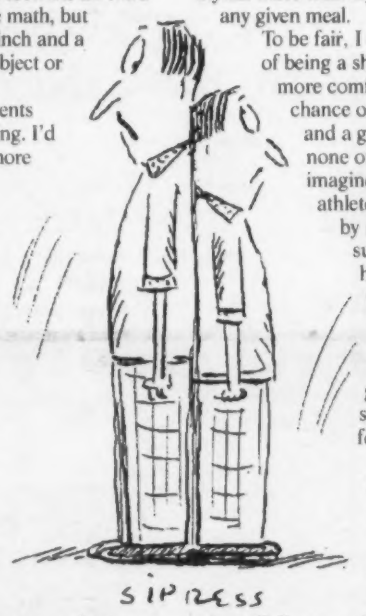
Short subject

BY CHRIS BERDIK

JUST WHEN I thought I'd cycled through every issue of twentysomething angst, along comes a personal crisis that I never anticipated. I'm shrinking.

I discovered this in the wood-paneled warren of my new "primary-care physician," an exceedingly old man who could hear almost nothing below a shout. The doctor's ancient spouse worked as his receptionist. A young woman, possibly their great-granddaughter, was his assistant and took my measurements before I went to the doctor's mahogany desk and belted out my medical particulars.

I was shouting something like, "I recently had a mole removed!" when the assistant reported that I weighed 174 pounds and stood 69-and-a-half inches tall. It took me an extra second to double-check the math, but there it was: I'd shrunk an inch and a half. I was too stunned to object or demand a re-measure.



It was one of those moments when you question everything. I'd been "almost six feet" for more than a decade. It said as much on my driver's license and countless other documents. I'd claimed this height in front of hundreds, if not thousands, of different people — when buying clothing, renting mountain bikes, registering for team sports. Could it be that, for all this time, I'd been lying to everyone?

Admittedly, I'd always associated "body issues" with young women preoccupied with their weight, often dangerously so. I knew that men could be plenty vain, but I believed most men knew their bodies weren't perfect, and they were cool with that. For years, I'd never given my height a second thought. Now, however, I began obsessing over it.

I'm going to pause and say here what you may be thinking: five-foot-nine isn't short for a man. No, it's not. It's just above the US average. I learned this from the "Height Analyzer," which I found at www.shortsupport.org. It was introduced with the morbidly tempting query, "So, you are a short man. But how short are you?"

In the end, it wasn't so much my new height as my sudden loss of stature that made me identify with the travails of the short man. You see, while tall guys don't fully appreciate the impact of height on male self-esteem, short guys (and shrinking guys) sure do.

Many shorter men claim that tall men are more often excused for coarse behavior, admired for their disregard of small matters and "small" individuals, and easily forgiven for things like accidentally knocking you down or hugging you too vigorously. A short man, by contrast, is often in the position of proving everybody wrong — proving that a short man *can* achieve, a short man *can* take command, a short man *can* reach up and change that light bulb.

And it's not all in our heads. As reported in their book, *Stature and Stigma* (Lexington Books, 1987), psychologists Leslie Martel and Henry Biller asked several hundred university students to rate men of varying heights on many different criteria. Both men and women respondents (short and tall) rated the short men (between five-foot-two and five-foot-five) less mature, less positive, less secure, less masculine, less successful, and less capable. Furthermore, according to a 1999 British study, men under five-foot-six have incomes about 10 percent below those earned by men about six feet tall, while the shorter men were also seven percent less likely to be married. These and other statistics reflect what short people, short men in particular, call "heightism," the prejudice that nobody takes seriously.

I'd never subscribed to the chest-thumping "tall man take short man's woman" theory of masculinity. But there are countless other, more subtle height-and-masculinity intersections that I began to consider: being called upon to reach a high shelf; moving back the car seat after a woman has been driving; the unspoken understanding that I would probably eat more than my woman companion at any given meal.

To be fair, I counted a few advantages of being a shorter man, including more comfort in airplanes, less chance of bumping low ceilings, and a greater ability to hide. But none of it was convincing. I also imagined being a professional athlete in a sport not dominated by men over six feet tall, such as figure skating or horse racing. Yet, I knew that if I ever saw myself on TV in such a competition, I'd flip channels in search of taller men engaged in more interesting sports, like basketball or football.

It wasn't just inches that I had lost. In a way, the whole world I'd known BS (before shrinkage) seemed irretrievably altered. References to height appeared everywhere. Taller men abounded. I began confessing my shrinking to everyone, perhaps seeking an explanation, if not a solution.

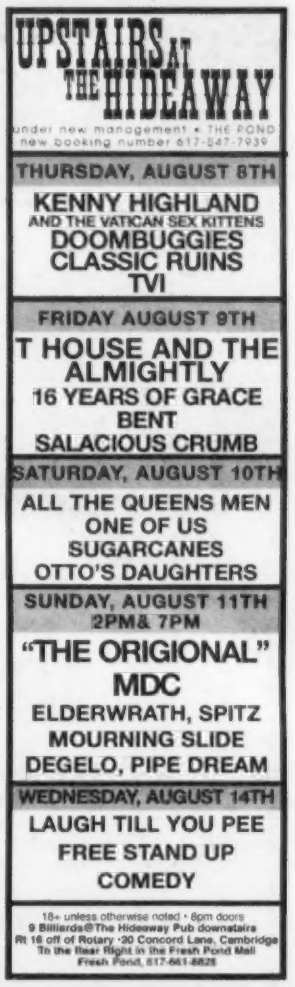
Most listeners were kind and laughed away my worries. But one female acquaintance, who happens to be a doctor, questioned me in a clinical manner. "Have you been running for exercise?" she asked. Why yes, I had been. "It could be spinal-cord compression," she ventured. "Have you been sitting a lot?" Uh-oh. I asked her if there was any remedy. "Sorry," she shrugged. So that was it. I was shrinking, and there was nothing to do but shake my wee fists with impotent rage.

I took to reading "short power" manifestoes and playing depressing statistical games with the aforementioned "Height Analyzer." Then I re-read Jonathan Swift's masterpiece, *Gulliver's Travels*. I pored over the descriptions of Gulliver among the tiny Lilliputians (he saves the day by urinating on a palace inferno) and his years with the giant Brobdingnagians (he is tormented by the queen's jealous dwarf). Finally, Gulliver reaches a conclusion, one that I've tried to adopt as a way of regaining my perspective. "Undoubtedly," Swift wrote, "philosophers are in the right when they tell us, that nothing is great or little otherwise than by comparison."

True enough. I'll try to remember that when I pull on the two pairs of wool socks I'll be wearing to my next physical. ■

Chris Berdik, who is still taller than 57 percent of American men, can be reached at cberdik@hotmail.com.

DAVID SIPRESS



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STRAIGHT DOPE

BY CECIL ADAMS

I have a question that only you might be able to answer. My brother claims to be so well-endowed that a former "girlfriend" says he bruised one of her ovaries. Now, nothing is totally impossible, but how likely is it that this could happen with normal human beings? Are there any cases of it on record? What are the most common injuries from rough sex, anyway?

Dwayne White
Southside High School

Not to suggest your brother was jerking you around, Dwayne, but we need to consider the physical realities. Do you have any idea where the ovaries are? Allow me to give you a little tour. Entering the female reproductive system by means of the vagina, we travel four to five inches until we reach the cervix, the muscled entrance to the uterus. The cervix normally is tightly closed, although it can dilate, not without difficulty, to allow passage of babies, IUDs (inserted through a straw), etc. Arriving in the uterus, a fist-sized organ located an inch or two below the waistline, we then make a sharp right or left turn to reach the fallopian tubes. The tubes are three to four inches long with an inner diameter the size of a human hair. They connect the uterus to a point near the ovaries, curving around a good deal in the process. In other words, to bruise an ovary directly, your brother would need a member like one of those scary prehensile tentacles in *Men in Black II*. If he's got one, all I know is, he's never getting in the back seat of a Chevy with *me*.

That's not to say a woman won't sometimes experience pain during intercourse with a well-endowed man, or just passionate sex with a normal one. This condition is called *deep-thrust dyspareunia*. Causes include a prolapsed uterus, "fallen bladder," uterine fibroids, endometriosis (uterine-lining-type tissue that turns up in places like the ovaries and causes them to adhere), scar tissue in the uterus or ovaries, or an ovarian cyst. In the latter three cases the man isn't bruising the ovary but rather aggravating an existing problem. (Gynecologist David Cohen of the University of Chicago tells me he's never heard of a bruised ovary.) A related condition is *collision dyspareunia*, in which the penis bangs into the cervix or uterus. This problem is associated with a tipped uterus, which is pretty much what it sounds like.

Painful as dyspareunia can be, worse things can happen. We learn this from a recent article titled "Urological Complications of Coitus" (*BJU International*, February 2002), by a urological surgeon in Nigeria with the unfortunate name of Dr. Eke. Eke assembled reports on an astonishing 1454 cases, 790 in men and 664 in women. By far the most common injury in men was penile fracture, which this column has dealt with in the past and which I continue to think is the stupidest injury known to medicine. Injuries in women were more diverse, including lacerations in the vagina and perineum (the area around the vulva), infections, and so on. Among the factors leading to injury, Eke observed, were forceful coitus, congenital vaginal anomalies, and — here's where it gets interesting — "penovaginal disproportion."

Two articles were cited. The first talked about child brides (age 12 and under) in Nigeria; the second described a couple in India consisting of a "hefty, robust, well-built husband and a small, tender wife." The injury in all cases was a *vesicovaginal fistula*, a tear between the vagina and the bladder accompanied by intense pain, vaginal bleeding, and incontinence. Mercifully, such injuries are rare. Say what you will about the robustness of the men, it strikes me that the real issue was the smallness of the woman and girls. Your brother may think he's injuring women because he's hung like a porn star; more likely he's just too rough.

But who knows? "It is difficult to ascertain the role of the size of the penis and the amount of coital force involved in the etiology of coital injuries," Eke laments. Perhaps someday we'll know more. Cecil's attention has been drawn to the first magnetic-resonance imaging of male and female genitals during coitus and female sexual arousal — see bmj.com/cgi/reprint/319/7225/1596.pdf, plus a charming commentary by one of the participants at www.abc.net.au/rn/science/ss/stories/s250347.htm. It's all very well doing it on the pitcher's mound, on videotape, etc., but you haven't lived till you've done it on MRI. ■

Comments, questions? Take it up with Cecil on the Straight Dope message board, www.straightdope.com, or write him at the Boston Phoenix, *126 Brookline Avenue, Boston, MA 02215.*

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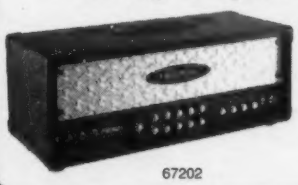

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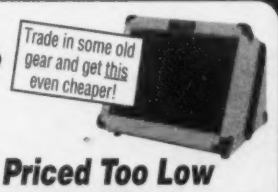

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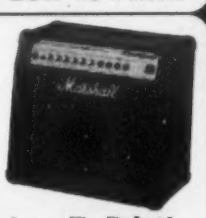

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With the future direction of the Treasury — and the state's finances — at stake, four candidates battle it out to succeed Shannon O'Brien

The money men

PHOTOS BY REBEKAH ANDERSEN

TWO-CANDIDATE RACE? *Political insiders believe the Democratic primary for treasurer is a race between these two candidates: attorney and lobbyist Jim Segel, left, and Boston City Councilor Steve Murphy.*

POLITICS, *continued from cover*

City Councilor Steve Murphy, former state representative Jim Segel, Norfolk County Treasurer Tim Cahill of Quincy, and State Representative Michael Cahill of Beverly head into the September 17 primary as ostensible equals in the eyes of the party. (There will also be a Republican primary for treasurer, in which former registrar of motor vehicles Dan Grabauskas will face off against Cohasset businessman Bruce Herzfelder. Green Party candidate James O'Keefe of Somerville will also vie for the office on the November ballot.)

Despite the public's seeming lack of interest, important issues are at stake in this race. First and foremost, the outcome will decide who will oversee the state's $30 billion pension system, a question that's more than academic. The pension system provides a powerful bully pulpit from which to advocate greater corporate responsibility — perhaps the most important domestic issue this year. California's state pension system, for example, has sponsored frequent proposals aimed at cutting back executive compensation and curbing corporate abuse. It's an issue that resonates locally: when Enron famously imploded last fall, questions immediately arose about the state pension's investments in the company. Four investment managers — Fidelity, J.P. Morgan, Legg Mason, and State Street Global Advisors — bought chunks of Enron on behalf of the state at various times (it should be noted that State Street was an index fund in which stocks are purchased automatically); two of these managers bought Enron as late as November 2001, just prior to the company's bankruptcy in early December.

Last month, State Auditor Joe DeNucci released a report faulting O'Brien for not doing enough to recoup the $23 million that stock holdings in the now-bankrupt company cost the state pension. O'Brien, the report recommended, should pursue legal action against investment managers who purchased the stock even as it plummeted. New York attorney general Eliot Spitzer, for example, forged a $100 million settlement with Merrill Lynch over conflict-of-interest allegations last month. (New York's investment in Enron cost that state $58 million. Spitzer claimed that Merrill Lynch rated stocks of companies with which it had a financial relationship more highly than the stocks of companies with which it did not.)

Of course, the state pension isn't the treasurer's only responsibility. The lottery system — a cash cow that funds a significant chunk of the state's local aid to municipalities — also falls under the treasurer's purview. It's a responsibility that takes on greater significance during financial downturns because the treasurer will inevitably have to defend against the legislature's attempts to raid the lottery's coffers by reducing payouts — a self-defeating move that leads to a drop in lottery-ticket purchases, thus reducing overall revenue. Finally, the treasurer must prepare and sign off on the Commonwealth's debt offerings. That's usually a routine exercise, but sometimes it has a great impact on state politics and policy. O'Brien's December 1999 refusal to sign off on a Big Dig bond offering until she was briefed on the project's true financial state pierced the aura of invincibility surrounding Big Dig chair James Kerasiotes, who was found to have been hiding billions of dollars in cost overruns.

It really does matter who replaces Shannon O'Brien. The wrong person could return the treasurer's office to its status under Bob Crane — or worse.

Responsibility, therefore, is the overriding issue at stake in this year's election for a new state treasurer. During the '60s, '70s, and '80s, the office of state treasurer was presided over by Bob Crane; for 26 years, he expertly guided the department to heights of hackdom previously unseen in modern state politics. Indeed, the treasurer's office was viewed primarily as a hack haven for thousands and did not enjoy a reputation as, um, a respected executive office. In 1990, voters elected Republican Joe Malone in part because he promised to clean up the Democrats' political-crony establishment. His underlings, however, pulled off an extraordinary $10 million embezzlement scheme that wasn't uncovered until he left office. Enter O'Brien, who set about cooperating with Attorney General Tom Reilly's office to investigate the criminal activities that took place under Malone. She also did some digging into the Big Dig bond financing, performed an audit of the state's lottery, and set a tone that brought respect back to the office — despite her stumble in March 2000, when it came to light that her campaign was soliciting small-dollar political contributions from lottery agents. O'Brien returned the money and renounced such contributions in the future. So it really does matter who replaces her. Electing the wrong person could easily return the office to its status under Crane — or worse.

With the future direction of the Treasury at stake, all four candidates and their respective entourages debated last Friday, August 2 at the Needham studios of New England Cable News. The debate was broadcast August 5 on *NewsNight*. Perhaps reflecting the public's lack of interest in the race, there was just one print reporter — me —present to cover the debate, a fact that seemed to bemuse the various campaign teams.

AMONG POLITICAL insiders, conventional wisdom about the Democratic primary holds that it's a two-person contest between Murphy, a six-year veteran of the Boston City Council, and Segel, a former state representative who now works as an attorney and lobbyist for companies including Kawasaki Rail Car and the Massachusetts Burglar & Fire Alarm Association. Murphy, whose first taste of city politics came when he worked as a driver for former at-large councilor Dapper O'Neil in the mid 1990s, has the backing of the traditional urban political machine that propelled former state senator Stephen Lynch into Congress last year. He has the endorsements of both the AFL-CIO and Boston mayor Tom Menino (Menino confidante Ed Jesser is running his campaign). Murphy also cites his city-council experience in helping to manage Boston's $2 billion budget as an additional point in his favor.

Segel, meanwhile, is a graduate of Harvard and of Boston College Law School who served as the former executive director of the Massachusetts Municipal Association and helped oversee the merger of University Hospital and Boston City Hospital. He's won the endorsements of six of the state's 10 United States representatives. (With the exception of Stephen Lynch — who, not surprisingly, has endorsed Murphy — the other three Massachusetts congressmen, Representatives Michael Capuano, Marty Meehan, and John Tierney, haven't endorsed anyone. It's relatively rare for congressmen to make endorsements in contested statewide primaries.) The support from the state's congressional delegation isn't surprising, though, given that Segel, a member of the state legislative class of 1972 — a group of Beacon Hill representatives influenced by the abuses of the Vietnam era and Nixon administration to use their talents for good government — served with Barney Frank and Ed Markey. Indeed, both Markey and Frank introduced Segel at the June convention (Markey called him the "Jimmy Stewart of this race, an honest man with a spotless reputation") and serve as the co-chairs of his campaign. Some critics privately snicker that Segel is a throwback to the Dukakis era; but, with his deep understanding of the foundations of the state's pension system and his inquisitive approach to the office, he'd make a good treasurer. Whether his connections and background give him enough political juice to capture the office is another matter.

Furthering the two-candidate-race analysis is what Tim Cahill calls "the two-Cahill thing." It's a rule of thumb in politics that when two candidates in a single race have the same last name, both will fail. The oldest trick in the political book is for a candidate faced with a difficult opponent to get a third candidate in the race with similarities to the main challenger. So, for example, a man running against a woman might try to get another woman in the race. In 1982, when John Kerry ran for lieutenant governor against

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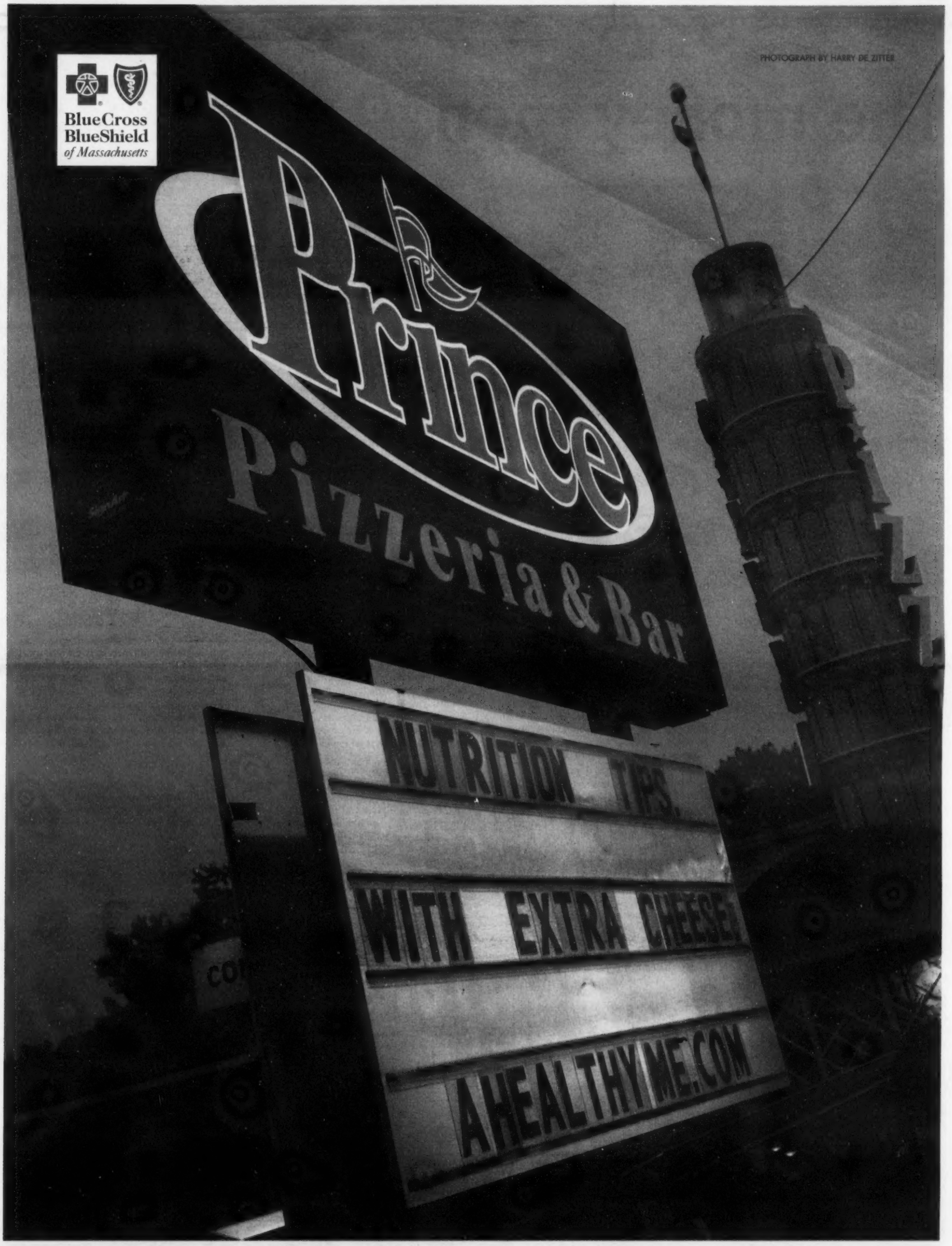

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POLITICS, *from page 18*

Evelyn Murphy, he famously let some of his convention delegates vote for Lois Pines, ensuring her place on the ballot and thus a primary win for Kerry. If the "straw" candidate has the same last name as the difficult opponent, so much the better. But no such chicanery is responsible for the predicament the two Cahills now face. They did it to themselves — they were the first two candidates in the race.

In any case, the analysis that this is a two-person race isn't entirely accurate — and not just because there are, in fact, four candidates. Norfolk County Treasurer Tim Cahill, in particular, can compete with either Murphy or Segel. He's aggressive — some might even say pugnacious. The former high-school wrestler's mannerisms call to mind television tough-guy Bob Conrad, who famously dared people to knock the battery off his shoulder in 1970s Eveready ads. Cahill is well financed, having raised $500,000 (which compares favorably to the $300,000 Murphy has raised and the $473,000 Segal has brought in). This means he'll be able to buy the television ads that are all-important in a statewide race. He has also managed to distinguish himself from the field with a radical plan to restructure the role the state treasurer plays in handling the state pension fund (more on that later).

PHOTOS BY REBEKAH ANDERSEN

NOT READY FOR PRIME TIME? *Michael Cahill is personally appealing, but he hasn't raised the money the other candidates have and balks at answering simple questions about his experience.*

Whether Tim Cahill will be able to distinguish himself from State Representative Michael Cahill, a telegenic, well-spoken candidate, is another matter altogether. If they didn't share the same last name, the task would be easy. Of the four Democratic candidates, Michael Cahill has raised the least at $200,000, and he had just $9200 in cash on hand as of the end of July. More worrisome, however, is the impression that he, unlike the other three Democratic candidates, may not be seasoned enough for the job. When asked during an interview about his qualifications for state treasurer, a routine question if ever there was one, Cahill cited his work on the state budget. When challenged about what that role actually was — in light of the well-known fact that the process is dominated by House Speaker Tom Finneran and House Ways and Means chair John Rogers of Norwood — Cahill bristled, saying "nobody knows John Rogers outside of a certain base," without actually answering the question. He then trumpeted what the House did "collectively" to prepare for a time of financial uncertainty by building up $2.3 million in reserves. (It's fair to point out that Cahill has been able to maintain his chairmanships while advocating Clean Elections — not an easy task in an anti–Clean Elections, Finneran-dominated legislature.)

GIVEN THE NATIONWIDE importance this year of corporate-governance, investment, and pension-fund matters, the biggest issue in the treasurer's race is the state's pension system and its relationship to corporate responsibility. Indeed, questions about the pension fund took up more than half of the *NewsNight* debate.

Under legislation passed in 1983, the treasurer does not run the day-to-day management of the Pension Reserves Investment Trust (PRIT). Instead, he or she must oversee the investment managers, such as Fidelity and Legg Mason, hired by the pension board. The nine-member Pension Reserves Investment Management (PRIM) board, of which the treasurer is a member, selects investment firms to manage portions of the pension. The idea behind the current set-up is that while the treasurer should oversee the pension, the day-to-day management of the fund is a job best left to these professionals. Too active an investment role by the treasurer means too great a risk of impropriety, or, at least, the appearance of impropriety.

To date, the system seems to have worked. In fact, one of the reasons why O'Brien hasn't been blamed for the state's investment in Enron — even though her husband, Emmet Hayes, was at one time a lobbyist for the company (though he had stopped working for Enron well before the state's last few buys of the stock) — is because O'Brien is so obviously removed from the buying decisions. The multiple levels of insulation between the treasurer and the state's pension-investment decisions make the charge that the state bought shares of Enron because O'Brien's husband worked for the corporation difficult to believe.

Murphy, Segel, and Michael Cahill all think the current system works. Tim Cahill, however, would like to give it a radical overhaul. He'd like to see the treasurer play more of a hands-on role in the management of the fund, including making on-site visits to potential fund managers and possibly even to investment options. That's what Cahill, as treasurer of Norfolk County, has done there. In 1997, he took Norfolk County out of the PRIT system. Since that time, Norfolk County's pension system has ranked 84th in investment returns out of the 106 pension funds managed in the state. Its rate of return over the last five years is 8.1 percent, as compared with the PRIM board's more successful 9.41 percent. (Cahill notes that in 2001 his fund eked out a .57 percent gain while PRIM lost 5.3 percent.)

"I don't think there should be the separation that was talked about out there, that the treasurer shouldn't have a say," says Cahill, referring to points raised by his fellow candidates during the *NewsNight* debate. "We should have these Harvard and Yale people telling us how to invest our money? The treasurer's job is to have that responsibility and make those decisions."

Tim Cahill's plan seems like a recipe for conflict of interest. His prodigious fundraising has already drawn scrutiny in the press. *Boston Herald* columnist Cosmo Macero pointed out on July 17 that Cahill's hands-on role in managing the Norfolk County $400 million pension "has given Cahill entry into the big-bucks world of money managers, venture funds, and investment managers — which together have pumped thousands of dollars into his campaign." Macero made much of Cahill's national network of donors, and noted that the candidate had even held an out-of-state fundraiser. That fundraiser, Cahill told the *Phoenix*, was organized by a long-time friend who now lives in Atlanta. He maintains that he's never allowed a campaign contribution to influence an investment decision, adding that he won't accept money from a contributor when there is an issue concerning that contributor before him. He also says that any donations from investment professionals don't make him part of a "big-bucks world," claiming investment professionals make up no more important a bloc of donors to his campaign than plumbers, lawyers, or members of any other profession do. (A perusal of Cahill's June 2002 fundraising forms showed donations from an accountant, an investment manager, a manager at the Massachusetts State Lottery, and the executive director of the Norfolk County Retirement System, over which Cahill provides. A list provided by the Cahill campaign showed donations by 36 attorneys and 11 investment professional, but no plumbers. However, 88 donors declined to designate their professions.)

That said, it's clear that the Norfolk County treasurer's more-activist proposal only helps reinforce the criticism implicit in Macero's column — namely, that the possibility for the appearance of impropriety increases when a treasurer both solicits funds from investment managers and personally directs investment funds. Tim Cahill's proposals go even further, however. He says he wants to see the state invest more in local companies and local real-estate ventures — a proposal that can't help but raise red flags about potential cronyism. But the candidate brushes these concerns aside. "You don't make that decision [based on locality] unless they're equal," he says. "You won't hire an inferior manager because they're local. But if you have two good firms and one is on the West Coast and one is … employing 1000 people here and they're very good, then go with the Massachusetts firm."

Of the other Democratic candidates, only Segel offers a similar proposal, but his is much more cautious. He proposes local investment, but with state revenues, not monies from the pension system. For Segel, however, commitment to the pension system's current set-up comes as something of an article of faith. He served as the executive director of the Massachusetts Municipal Association in the early 1980s — at the time when the legislature was devising a new system of pension management. Because Massachusetts cities all had their own pensions to invest, they would be major stakeholders in the new system. For this reason, Segel had an active role in setting it up.

"We professionalized it to get away from the cronyism and worse that that was going on," he recalls. "We don't want to slide back. We want to make sure the pension investments are done well."

The other two candidates agree. "The treasurer himself is not going to be the top financial decision-maker," says Murphy. "He should get the best people he can get to sit on these committees to make these investment decisions. It gives the treasurer an opportunity to insulate yourself from any bad decisions." Murphy is pushing a code of conduct he calls the "Main Street Standards" — modeled on the settlement terms between Merrill Lynch and New York State — which would require any company with which the state invests to provide full disclosure about its own investments and dealings. "I look at when the state bought its shares [of Enron], and it looked like a good buy," he notes.

Michael Cahill agrees. He also rightly points out that Enron was only a small part of the overall investment holdings that the individual investment managers carried. "It needs to be remembered that these individual investment managers did a good job with their piece of the portfolio overall," he says. "They may have made a bad decision on Enron, but how many other people made that decision?"

There is broad agreement among the four candidates on some other ideas relating to the Treasury. Both Murphy and Segel believe the state's investment power can be used to help make corporations accountable to government. All seem to believe that the legacy of Shannon O'Brien, who began initiating classes for the public on investment and money management, should be continued and expanded. All believe that Governor Jane Swift's plan to reduce lottery payouts is foolhardy and counterproductive. Murphy is in the process of working with the state legislature to lower credit-card interest rates in the state. Mike Cahill suggests increasing the awards on games such as Mass Millions and Megabucks, which do not do as well as scratch cards, to generate excitement and more income. Tim Cahill proposes a special holiday gift card, which consumers could buy for friends and family, that recipients could use to purchase scratch cards.

POLICY IS ONE thing, but in Massachusetts it always comes back to politics. The current treasurer's race bears an odd resemblance to the 2001 special election in which State Senators Stephen Lynch of South Boston, Cheryl Jacques of Needham, Brian Joyce of Milton, and Marc Pacheco of Taunton vied to replace the late congressman Joe Moakley. Murphy represents the Boston-Irish urban machine, and he has the same campaign team as Lynch did. A poll conducted by Murphy reportedly has the city councilor with a double-digit lead over his closest opponents, but more than 50 percent of the electorate remains undecided. Segel is a Needham liberal who, like Jacques, represents the suburbs. Tim Cahill is employing Doug Rubin, who worked for Joyce, another Norfolk County Democrat. And Mike Cahill is a state legislator who hails from an odd part of the state from which to launch a big campaign — much like Pacheco. In 2001, the urban/trade-union vote meant victory for Lynch. The only question is whether the same coalition can succeed in a statewide race. ■

TOP DOLLAR: *Tim Cahill has raised the most money in the race. He also has the most radical ideas for changing the role of treasurer: "We should have these Harvard and Yale people telling us how to invest our money? The treasurer's job is to have that responsibility and make those decisions."*

Seth Gitell can be reached at sgitell@phx.com.

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READ ALL ABOUT IT

Do 'community standards' bar the publishing of gay-wedding announcements? Or are major newspapers simply rubber-stamping the comfortable status quo?

Standard deviation

BY MICHAEL BRONSKI

IT IS THE SMALL, everyday actions that often define the cutting edge of political movements: Rosa Parks's refusal to sit at the back of that bus; little girls persistently asking why they can't be on the Little League team; Kmart workers' inquiries about their overtime pay, which led to a vast, wide-scale investigation of corporate compensation practices. The new, burgeoning movement to get newspapers to print the marriage or civil-union announcements of gay and lesbian couples is yet another example of seemingly simple requests for fairness inspiring political action and social change.

Gay-marriage proponents, as well as the National Lesbian and Gay Journalist Association, have been lobbying newspapers across the nation to print announcements of gay nuptials. Many smaller papers — including the *Sun Journal* of Lewiston, Maine, the *Sunday Citizen* of New Hampshire, the *Fayetteville Observer* of North Carolina, and local community weeklies such as the *Melrose Free Press*, the *Somerville Journal*, and the *Cambridge Chronicle* — have recently begun carrying such announcements. As of now, however, no big-market papers print gay or lesbian wedding announcements, although several are in the process of re-evaluating their current policies. But the big question here is not whether these papers will finally say "I do" to gay-nuptial notices — that, quite frankly, seems inevitable. No, the big question is why this is such a big deal in the first place.

There's no question that printing gay-wedding and -commitment announcements is a break from tradition, but the reluctance of papers such as the *Boston Globe* and the *New York Times* to do so now is baffling nonetheless. These papers have no trouble printing progressive editorials promoting legislation that counters discrimination against gay men. The *Times* has editorialized in the past in favor of anti-gay-discrimination legislation on both the city and the state level, and has also argued for coverage of transgendered people under the state's anti-discrimination bill. The *Boston Globe* has editorialized in favor of domestic-partner benefits, as well as endorsing Massachusetts's Safe School initiative, which supports the rights and safety of gay kids and students. And both papers published editorials — heartfelt, if a little pro forma — attacking the culture of queer-hating that led to Matthew Shepard's death. But they stop short at the seemingly far-more-innocuous measure of providing a forum to celebrate gay and lesbian relationships.

On some level, the refusal to print these notices seems petty, even as the fight to get them printed comes across as frivolous. Let's face it, the decision to print gay-nuptial notices is a battle of society-page protocol that hardly seems germane to the everyday lives of lesbians and gay men. It doesn't, for instance, address the enormous hatreds and inequalities that gay people face daily (of which the State of Florida's ban on adoptions by gay couples offers the most recent, much-talked-about example). What it does do, however, is question the most profound organizational principles of a functional society: manners, etiquette, social protocol, and civility. Perhaps the real revolution won't happen in the courts or in the streets, but rather in the society pages, the columns of Dear Abby and Miss Manners, and the newest edition of the venerable grandmother of all social protocol, *Emily Post's Etiquette*.

A LOOK at the history of wedding announcements explains why the question of whether to print gay-nuptial notices so vexes newspaper editors and publishers. To begin with, marriage announcements are a public manifestation of a private relationship that is regarded as a central pillar of what we like to call the civilized world. Their earliest form took place as banns, the Christian ecclesiastical mandate that upcoming weddings be announced three times in advance of the ceremony to make sure that no one has any objections to the union. In the mid-19th century, the practice morphed into the secular tradition of first announcing an engagement and then the wedding itself on the "society page" of British and American newspapers. Wedding announcements' transition from the church to the newspaper was ascribable to the always-aspiring-upward middle class. The rich thought it vulgar to announce engagements and weddings in the popular press (after all, anyone who actually mattered would find out the happy news from their servants), and the poor simply didn't have the social standing, or the economic clout, to make their personal lives matter to the newspaper-buying middle class.

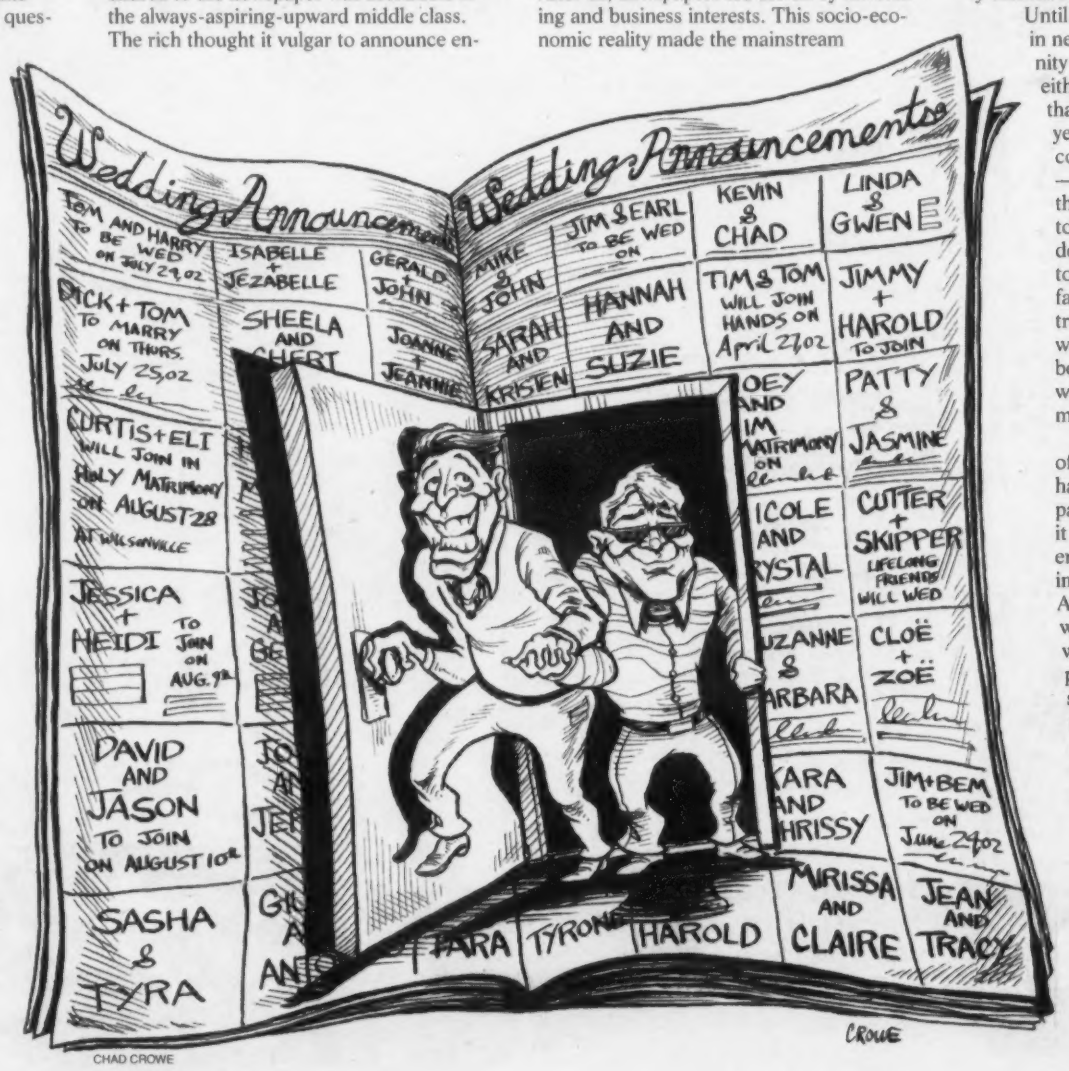
Of course, from the 19th century onward, the American press was the voice of and to the middle class. Not only did newspapers supply readers with narratives of current events, they also set the terms of socially acceptable behavior, proper language, child-rearing, gender norms, and — through the "women's pages" — fashions. Along with this, they reinforced the limits of social aspirations and fears: they told you who was invited to tea at the homes of the upper-middle class, and where the "bad part of town" was located; they continually demonstrated (through news stories and features) the gentility of white people and the physical, social, and moral impropriety of African-Americans and poor white people. To an extraordinarily large degree, they were the most potent gatekeepers and reinforcers of social norms, prejudicial thinking, and discriminatory behavior. At their best — with, say, the muckrakers like Ida Tarbell and Upton Sinclair, who exposed political and business scandals — they fought the system. But for the most part, they capitulated to enormous social, political, and economic pressures, and often refused to confront, or expose, the myriad ills of society. After all, newspapers are driven by advertising and business interests. This socio-economic reality made the mainstream press overtly or covertly complicit in reinforcing the most base prejudices and hatreds generally accepted by the dominant culture. And, alas, to a large extent, this hasn't changed. How else can you explain why the simple placement of a gay-wedding announcement in a newspaper in a liberal, sophisticated city is such a big deal? If this refusal weren't so outrageous, it would simply seem rude: and what would Miss Manners say about that?

In a July 29 column, *Boston Globe* ombudsman (really, should this be "ombudsperson"?) Christine Chinlund wrote about the *Globe*'s intent to review its gay-wedding-announcement policy "with an eye toward possible change. Underline possible." While Chinlund supports such a change — "In my view, the issue of gay partnership is indeed a civil-rights matter; by extension, so is its cultural treatment — newspaper notices included" — she also acknowledges how difficult such a change will be to make. And, while she may have her own opinion, *Globe* editor Martin Baron has quite another: "Some may see this as an easy issue, but I see it as a difficult issue." He goes on to say, "Community standards are something we can't ignore, but what a community standard is is hard to say." Baron's fancy footwork — note the double verb; a rhetorical ploy worthy of Clinton, or Nixon — simply obscures the issue at hand. Of course you can't ignore "community standards" — *i.e.*, pretend they don't exist — but you can certainly decide to cross or change them. But more problematic is the idea that "community standards" exist in any uncontested, authentic, sense. Mainstream newspapers in this country function under the myth that they speak for the majority or plurality. And maybe papers are — or should be — voices of their communities. The problem is, of course, whose community do they speak for, and who decides?

Over the past 150 years, the American press has had some great success in exposing grave injustices in politics and business. These are the big stories, the ones that get attention and sell papers: the Teapot Dome scandal, the Pentagon Papers, Watergate. But overall — and of course there are some exceptions — papers shy away from really critiquing the accepted status quo of community standards, until they are forced to do so.

Until 30 years ago the coverage of rape in newspapers was abysmal: community standards dictated that rape was either a "fate worse than death," or that "she was asking for it." Fifteen years ago, a newspaper would never cover the issue of domestic violence — "community standards" dictated that it was a "private matter." It took Matthew Shepard's brutal death in 1998 to force newspapers to cover the extensive violence faced by gay men, lesbians, and transgendered people; violence that was largely considered acceptable behavior — even in accordance with "community standards" — for many in the dominant culture.

Indeed, newspapers' acceptance of these "community standards" has been at times horrific and appalling. In the 1920s, for example, it was not unusual for some Southern papers to print notices of an impending lynching of an African-American man in legal custody. A way of getting a good crowd, it was most certainly in line with the prevailing notion of "community standards." In 1965, Alice Crimmins of New York, who worked as a cocktail waitress and was accused (with almost no convincing evidence) of murdering her two small children, was essentially convicted during her trial by every paper in Manhattan (including the *New York Times*) because she refused to shed tears in public, a clear violation of community standards about how women should behave. In 1991, Paul Reubens (a/k/a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GERALD + JOHN
DICK + TOM TO MARRY ON THURS. JULY 25,02
SHEELA AND
JOANNE + JEANNIE
CURTIS + ELI WILL JOIN IN HOLY MATRIMONY ON AUGUST 28
AT WILLSONVILLE
JESSICA + HEIDI TO JOIN ON AUG. 9th
DAVID AND JASON TO JOIN ON AUGUST 10th
SASHA & TYRA
Wedding Announcements
MIKE & JOHN
JIM & EARL TO BE WED ON
KEVIN & CHAD
LINDA & GWEN
SARAH AND KRISTEN
HANNAH AND SUZIE
TIM & TOM WILL JOIN HANDS ON April 27,02
JIMMY + HAROLD TO JOIN
PATTY & JASMINE
CUTTER + SKIPPER LIFELONG FRIENDS WILL WED
CLOË + ZOË
JIM + BEM TO BE WED ON June 24,02
JEAN AND TRACY
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HAROLD
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See **GAY WEDDING,** page 24

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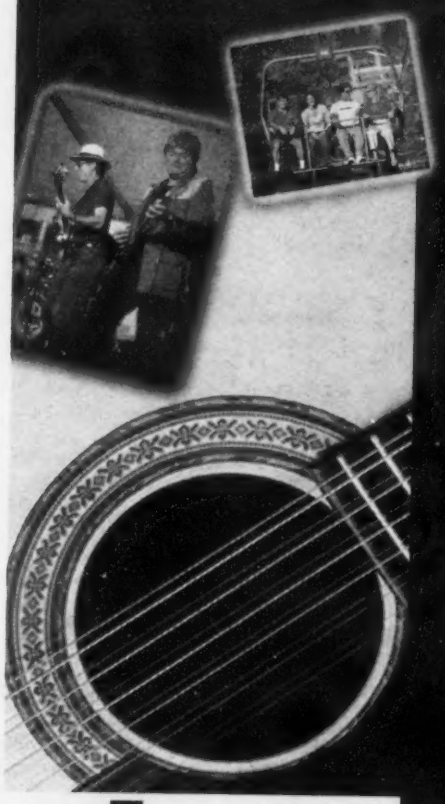

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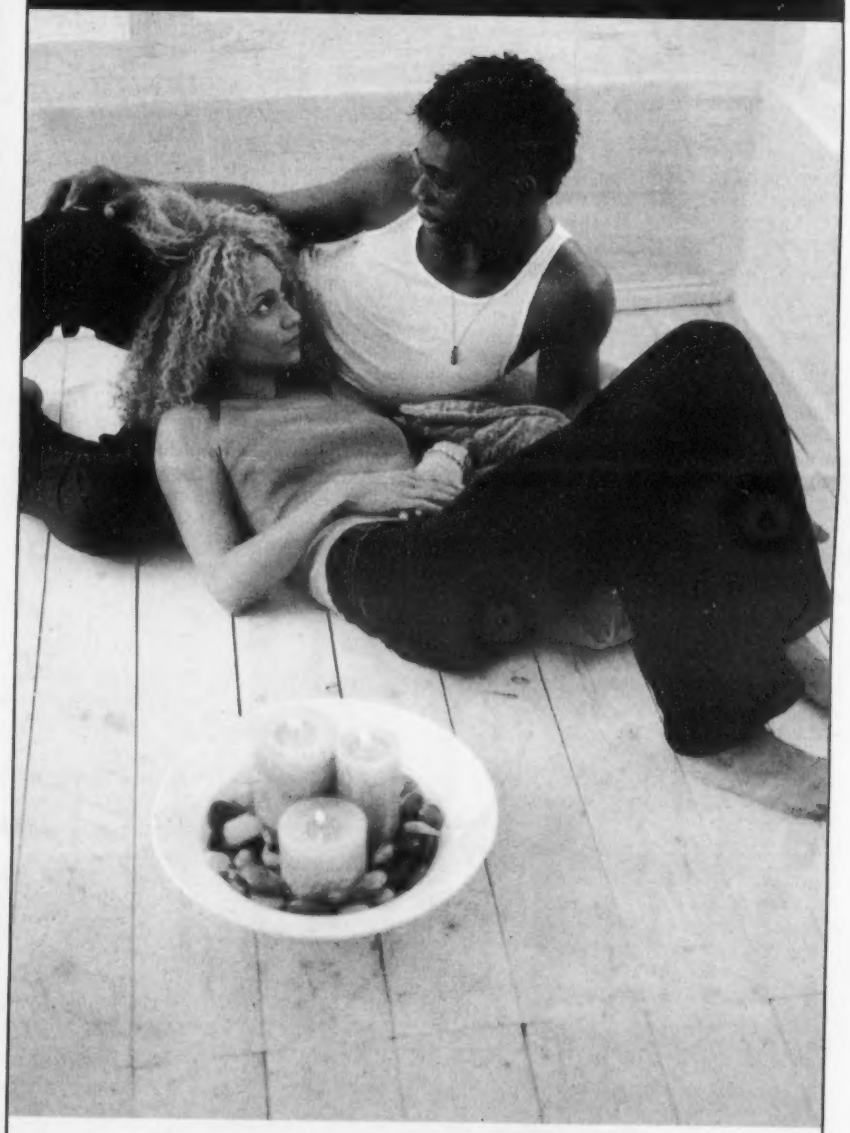

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GAY WEDDING, *from page 22*

Pee-wee Herman) was arrested for masturbating in a adult-movie theater. Newspapers (and other media) vilified him and essentially destroyed his career: community standards dictated that children's-television stars shouldn't have sexual lives. In January 2002, the *Providence Journal* printed the names and addresses of men who had been picked up on misdemeanor charges of engaging in consensual sex in an adult-movie theater, even though this was antithetical to accepted journalistic practice of at least two decades' standing. One of the men committed suicide. Apparently, at least in Rhode Island, community standards call for the public humiliation of homosexuals.

These examples, of course, represent the extreme. Far more common are the instances of newspapers reinforcing the social status quo. Up until a few decades ago, Southern newspapers had long followed a practice of referring to African-Americans by only their given and last names, rather than by the titles of miss, missus, or mister with their surnames. It had long been a "community standard" in the South, after all, to refer to "Negroes" by their first names alone. (This "community standard" practice gave rise to some African-American parents' naming their infant boys "Mister" to ensure that they were given respect, however unintentionally.) The "customary" Southern use of only first names for African-Americans gave rise to a lawsuit in the 1960s that finally forced judges and attorneys to use the respectful titles of mister, missus, or miss when addressing people of color in courtrooms.

Indeed, the battle over language — which is, of course, a battle over etiquette and appropriate behavior — is profoundly political. In the 1950s and 1960s, civil-rights activists fought long and hard with newspapers to get them to stop referring to African-Americans as "colored." During the same period, fledgling homosexual-rights groups didn't have the social or political clout to effectively lobby newspapers not to use words like "perverts" and "queers" when referring to gay men and lesbians. By the 1970s, however, gay activists could persist in fighting long and hard to get newspapers to stop using the more old-fashioned and clinical term "homosexual" in favor of "gay." The *New York Times* put up an often-acrimonious, eight-year-long battle — during which *Times* editors continually refused to meet with gay-rights groups — against using "gay," finally relenting in 1982. And, of course, the fight for "Ms." (instead of Miss or Mrs.) went on for years in almost every newspaper across the country before it became accepted usage.

NEWSPAPERS REINFORCE societal standards all the time. And a look at social coverage in American newspapers over the past 50 years chronicles how overtly wrong and insulting many of these papers' policies have been. Indeed, almost all these practices have changed; many of them far later then they should have. Up until the late 1960s, for example, the *New York Times* printed notices of Jewish weddings on Mondays, while those of Christian weddings were published on Sundays. As recently as 30 years ago, most major dailies devoted considerable space on their society pages to debutante coming-out parties and activities; only white debutantes and their parties were given any notice, even though middle- and upper-middle-class African-Americans were engaging in almost identical activities. In New York City, for example, the *Times* was *the* place to have one's "coming-out" proclaimed. Yet the parties of African-American debutantes were written up in the *Amsterdam News*, a large and influential paper published in Harlem, even though these affairs were as formal, expensive, and hierarchically structured as those of the white debs. In excluding notice of African-American debutantes, the *New York Times* was merely following "community standards," but the implication of this was far broader. By not reporting on black debutante events, the *Times*, as the nation's newspaper of record, was saying that in the incredibly diverse city of New York, only white people and their activities and social events counted. This eradication of African-American social life simply reinforced the idea that society — that is, those of social standing — were, of course, white.

Ten years ago, only the bride's (very formal) photo appeared in wedding announcements; now, it is perfectly acceptable, even mandated, to have a photo, usually informal, of the smiling bride and groom. It is not unheard-of, although still not very common, to see photos of non-white or even interracial couples in major newspapers — something that just wasn't done 20 years ago. It is also now common for gossip columns to mention, in passing, the homosexuality of such openly queer celebrities as Sir Ian McKellen, Ellen DeGeneres, or Sir Elton John, along with their date du jour — which would have been verboten just 15 years ago. And 10 years ago, it was unacceptable in obituaries, whether paid announcements or news stories, to use the word "lover" or "partner" for the deceased's unmarried (gay or straight) survivor. The more liberal papers might have been willing to say "is survived by . . . " without a specific relationship designation; but most would not even allow that. (Eight years ago, when my lover of 20 years died, a friend who was placing a paid obituary notice in the *New York Times* argued for 20 minutes with the woman who was taking the notice to say that the deceased was "survived by his lover, Michael Bronski." But she, as well as her supervisor, was adamant in denying the wording.) Community standards will out.

COMMUNITY STANDARDS change. That much is obvious. What's less so, however, is that these changes are not just the reflection of profound societal evolution but are, indeed, the very enactment of such change. To a very large degree, we aren't just who we say we are, we are who the society pages say we are. The reason why newspapers like the *Globe* are unwilling to print notices of gay and lesbian weddings — or at least are wrestling with the decision — is because they understand full well that such a change in policy is not just cosmetic. It's intensely meaningful on a societal level. The profound political point here is not that publishing gay-wedding notices and announcements constitutes capitulation to a noisy, demanding minority, but that such a move would be another important step in granting homosexuals access to a public space that is open to everyone else.

In this, newspapers have a clear choice: they can follow or they can lead. The argument that community standards are at issue here, as put forth by the *Globe*'s Baron, is a not only false; it's also pernicious. The poet Audre Lorde once said that "the idea that you can't fight city hall was made up by people in city hall." This is also true of the idea — enshrined in American culture — that there are common, shared "community standards." People who speak of "community standards" are, for the most part, simply rubber-stamping the comfortable status quo that benefits them and their interests.

Most of what passes for community standards in America today — casual acceptance of a pathetic minimum wage, the social tormenting of kids who don't conform to "appropriate" gender roles, the continued harassment faced by many women in the job force, the ongoing scapegoating of African-American youth by police — prevents people from leading healthy, productive, and happy lives. If those who run our country's biggest newspapers followed their best instincts and traditions, they would spend most of their energy combating community standards, not pandering to them. ■

Michael Bronski is the author of The Pleasure Principle: Sex, Backlash, and the Struggle for Gay Freedom *(St. Martin's, 1998). He can be reached at mabronski@aol.com.*

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MARK REUSCH

BUSH'S WAR ON TERRORISM IS A SHAM:
US, UNOCAL CORP. SECRET PLANS FOR PIPELINE THROUGH AFGHANISTAN
9/11: excuse for U.S. To seize Caspian
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SECRET GOVERNMENT TO CONTROL ENERGY
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JFK'S ASSASSINATION MASSIVE CONSPIRACY
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CONSPIRACY, *continued from cover*

French intelligence analyst and a journalist, respectively, who co-authored the international bestseller *Bin Laden: The Forbidden Truth* (Editions Denoël, 2001), claim that the Clinton administration and then the Bush team heavily pressured the Taliban to allow the Unocal pipeline. When the Taliban refused, the administration threatened it with military reprisals, which may in turn have led to the September 11 strikes.

On this side of the Atlantic, a March 18 op-ed in the *Chicago Tribune* by Salim Muwakkil (PIPELINE POLITICS TAINT U.S. WAR) treated such theories with measured respect and said it was no wonder that so many foreigners were skeptical about the Bush administration's expressed war aims. Even the *New York Times* dipped its toes in the conspiracy waters, in a story last December that discussed the Caspian's potential role as an energy supplier and the possibility that the Unocal pipeline would now be revived.

What's common to all these theories, from the most delusional to the more sophisticated, is that their authors display little understanding of the Caspian or of energy markets. Many of the heavy-breathing conspiracy theorists don't even realize that the major Unocal pipeline would have moved natural gas, not oil. Like Pilger, some also seem to believe that the Caspian's energy reserves are going to be shipped to America, presumably to warm our homes and fuel our SUVs, when in fact most of the oil and gas from the Caspian is destined for markets in Russia, Europe, and Central Asia itself.

THE CASPIAN region is home to huge energy resources — by some estimates, it may produce five percent of the world's oil within a decade — but Afghanistan is almost entirely irrelevant to their exploitation. In fact, the country is today less likely to be a player in the Caspian sweepstakes than it was before the fall of the Taliban. "The idea of Afghanistan re-emerging as a transit corridor for Caspian oil and gas is not remotely realistic in today's circumstances — even in a best-case scenario in which Afghanistan were to emerge from the present conflict with a vigorous, broadly based and stable government with strong international support," says Laurent Ruseckas, a Caspian expert at Cambridge Energy Research Associates.

Afghanistan itself has very small reserves of natural gas and virtually no oil. The country's only importance, at least in theory, is that it could serve as a transit point for energy from neighboring countries.

Yet oddly enough, this isn't the first time that conspiracy theorists have sought to portray Afghanistan as the energy linchpin of Western civilization. Back in 1980, following the Soviet invasion of Afghanistan when the Cold War was raging, the Carter administration and the press argued that the occupation had dramatically altered the world balance of power. To take but one example, *Newsweek* said at the time that control of Afghanistan had "put the Russians within 350 miles of the Arabian Sea, the oil lifeline of the West and Japan. Soviet warplanes based in Afghanistan could cut the lifeline at will."

This was pure rubbish. Seven years earlier, when detente was near its zenith, the *Wall Street Journal* ran a rare story on Afghanistan headlined, DO THE RUSSIANS COVET AFGHANISTAN? IF SO, IT'S HARD TO FIGURE WHY. Reporter Peter Kann, later the *Journal*'s chair and publisher, wrote that "great power strategists tend to think of Afghanistan as a kind of fulcrum upon which the world balance of power tips. But from close up, Afghanistan tends to look less like a fulcrum or a domino or a stepping-stone than like a vast expanse of desert waste with a few fly-ridden bazaars, a fair number of feuding tribes and a lot of miserably poor people."

That's pretty much what Afghanistan looks like today, yet to the conspiracy theorists the country is every bit as important

as *Newsweek* claimed two decades back. To understand the fallacy of their argument requires a bit of background on the Caspian and a trip back in time to the early 1990s, when the Caspian's potential importance as a source of global energy was first recognized.

At that time, everyone recognized that Iran offered the cheapest and most practical transport route for the Caspian's reserves. But the Clinton administration was obsessed with preventing that outcome, as it (like the current Bush team) sought to isolate the regime in Tehran. The United States also opposed plans to run oil and gas pipelines across Russian territory, fearing that Moscow would assume control of the region's energy supplies.

One potential alternative, at least for gas, emerged in October of 1995 when Turkmenistan's president, Saparmurat Niyazov, signed an agreement with Unocal to build a $3 billion pipeline. It was a significant deal because Turkmenistan has significant proven gas reserves of almost three trillion cubic meters. (Still, that's small next to Russia, Iran, and Qatar, which have reserves of 48 trillion, 23 trillion, and 14 trillion cubic meters, respectively.)

The Unocal pipeline would have transported gas from the Dauletabad Field in Southeastern Turkmenistan, across Afghanistan, and on to Multan in Central Pakistan, with a possible onward link to India. The Clinton administration backed the plan and in 1996, Assistant Secretary of State for South Asia Robin Raphael traveled to Pakistan and Afghanistan to lobby for the pipeline.

Despite the official US support, many within the energy industry looked upon Unocal's project as utterly ridiculous. Using Afghanistan as a pipeline route made sense only if one completely ignored the political risks. Pipelines are highly vulnerable installations; building and maintaining one requires a good deal of stability. Afghanistan was a country in complete chaos after nearly two decades of continuous warfare. The Taliban rolled into Kabul in September of 1996, several months after Raphael's visit, and controlled most of the country, but dozens of warlords and factions — some backed by Iran, Russia, and other outside powers — continued to undermine the Taliban's rule.

The Clinton administration and Unocal kept touting the pipeline, but the project never moved beyond the planning stages. In October of 1997, Ahmed Rashid — who later became known for his book *Taliban: Militant Islam, Oil and Fundamentalism in Central Asia* (Yale University Press, 2000) — authored a paper on the Unocal project for the Petroleum Finance Company, a private energy-consulting firm. He wrote: "The future prospects of constructing the pipeline and mitigating the high risks involved depend almost entirely on relative stability in Afghanistan, which does not appear likely any time soon.... Although the Taliban say they will guarantee security for foreign construction workers, nobody can actually guarantee security at this time in a country like Afghanistan. Thus, winning the Taliban's support or signing a contract with them would not be the end of the problems for any company, but just the beginning."

By the following year, the United States had largely dumped Unocal's plan and had shifted its backing to a competing project. This one, called the Trans-Caspian Gas Pipeline, has greatly excited the conspiracy theorists as well, because Enron did the feasibility study and was closely involved with the planning. Thus it has been portrayed in some accounts as reflective of the United States' long-standing need to control Afghanistan. This is a particularly stupid assertion because the Trans-Caspian pipeline's route wouldn't even have crossed Afghanistan. Rather, it would have moved Turkmen gas across Azerbaijan and Georgia into Turkey. Furthermore, though Enron had been expected to lead a consortium of energy companies behind the project, a joint venture between Amoco, Bechtel, and GE capital was selected in the end.

After Al Qaeda bombed US embassies in Kenya and Tanzania in 1998, the Clinton administration focused its Afghanistan policy almost exclusively on Osama bin Laden, not on winning support for a pipeline project that by then was effectively dead. The Trans-Caspian project that Enron was involved in, meanwhile, died just as it was picking up steam. The reason was that Azerbaijan discovered large gas fields of its own. The Azeri government was no longer interested in furnishing a transit route for Turkmen gas to Turkey, where Azerbaijan could now could sell its own reserves.

The conspiracy theorist's notion that Afghanistan provides a critical throughway for Caspian oil is even more dubious. In the late 1990s, after its gas project had fallen apart, Unocal developed plans to run an oil pipeline from Central Asian sources, primarily Kazakhstan, via Afghanistan and Pakistan to the Indian Ocean port of Gwadar. The pipeline would have moved only a modest amount of oil, estimated at about 700,000 barrels per day.

> Many of the heavy-breathing conspiracy theorists don't even realize that the major Unocal pipeline would have moved natural gas, not oil.

The oil project never received any serious backing from the United States. The Clinton administration lobbied hard for a competing British Petroleum plan in which Afghanistan had no role. Instead, BP called for constructing a pipeline between Baku, the capital of Azerbaijan, through Georgia to the Mediterranean port of Ceyhan in Turkey, a NATO ally.

WHAT ABOUT TODAY? Given the friendly regime of Hamid Karzai now installed in Kabul, might Afghanistan come to emerge as a bustling thoroughfare for Caspian energy resources?

Don't bet on it. Afghanistan never made much sense as a transit point for energy, and today less than ever. In the mid 1990s, when the Unocal project arose, Turkmenistan was desperate to find new export markets for its gas. Russia, which had traditionally bought almost all Turkmen gas, was in a prolonged post-communist recession, and its purchases had plummeted from 88 billion cubic meters in 1992 to about 15 billion cubic meters in 1996. Furthermore, Moscow was refusing to allow Turkmenistan to use its vast pipeline network to send gas to non-Russian customers — despite the fact that Pakistan and India faced gas shortages and were eager to buy from Turkmenistan. Hence there was at least a commercial logic to the Unocal proposal.

Today the situation has completely changed. In 2000 the Russian economy emerged from its deep slump, prompting the country to sign a special arrangement with Turkmenistan for gas imports. Since then, Turkmen exports to Russia have climbed steadily and now stand at around 31 billion cubic meters. As part of the deal, the Russians have become more generous in allowing Turkmen exporters to utilize their pipeline system.

At the same time, the customers that Unocal had foreseen for Turkmen gas have disappeared. Turkey has lined up sufficient future supplies from Russia and Azerbaijan, while Pakistan has discovered domestic supplies and no longer needs to import gas. That leaves only India, which has cheaper alternatives than buying Turkmen gas that's been shipped across three countries. It's also highly unlikely that India would buy gas from a pipeline that runs through its archenemy Pakistan — which in addition to collecting transit fees could cut the flow at any time.

A final obstacle to a Unocal-style pipeline is that Turkmen President Niyazov is an unstable megalomaniac. An old Communist Party hack, Niyazov has built a cult of personality that rivals Stalin's. His portraits are ubiquitous in Turkmenistan, the country's currency bears his image, and cities, towns and businesses have been renamed after him. In his spare time, Niyazov makes grandiose plans such as building an artificial lake in the middle of the desert, issues presidential decrees on issues such as the title of a women's magazine, and erects monumental palaces. He has reportedly contacted embassies of Islamic countries and asked how they would react if he called himself a prophet. Niyazov's madness, combined with his total control of the economy, has left few Western companies willing to invest in Turkmenistan, much less put up billions for a gas pipeline.

Brisard, co-author of *Bin Laden: The Forbidden Truth*, makes much of the fact that the leaders of Afghanistan, Pakistan, and Turkmenistan decided in late May to revive the old Unocal pipeline project. In an article he penned for *Salon* on June 5, Brisard wrote that this basically proved his thesis about the critical importance of the Unocal pipeline to American war policy, claiming that "[i]n the end ... the U.S. got its way."

Yet no major energy firm has expressed any interest in working with the three countries. Even Unocal has stated forthrightly that it has abandoned its old project and that its priorities have shifted outside of Central Asia. "The fact that Karzai, Niyazov, and the Pakistanis have agreed to build a pipeline is meaningless," says Robin Bhatty, an independent energy analyst whose focus is the Caspian region. "None of them have the money or skills to build the thing, and no international firm will be involved given the availability of already-built pipelines and alternative routes."

Ruseckas shares that opinion, saying that all the new opportunities for Turkmen and other Central Asian gas to move north — to and through Russia — have removed pressure that could have pushed the gas to South Asian markets via Afghanistan. "A revival of the old Unocal project is unlikely for at least a decade, and then it could become only one of many alternatives," he says. "The economics don't make sense on the supply or the demand side."

The Trans-Afghan oil route of the mid 1990s is also dead in the water, and for virtually identical reasons. At the time, Kazakhstan had problems getting its oil to market. But in the past three years, Moscow has allowed Kazakh exporters to quadruple the flow of oil through Russia's existing pipelines to about 300,000 barrels per day. Last year, Chevron, ExxonMobil, and others began operating the Caspian Pipeline Consortium, which links the giant Tengiz Field in Western Kazakhstan to a new Russian port on the Black Sea. The consortium won't reach its initial capacity of 600,000 barrels per day until about 2005, at which point it can more than double its capacity if necessary.

In other words, just as Turkmenistan has surplus export capacity for gas, Kazakhstan has surplus capacity to export oil. (That could change if the country's undeveloped Kashagan Field turns out to be a blockbuster, but that development, if it occurs, is at least a decade away.) Meanwhile, several other Caspian-oil-pipeline projects are moving forward — most notably the old Baku-Ceyhan route favored by the United States — and they all bypass Afghanistan.

Market factors aside, an Afghan pipeline route remains highly unattractive for a number of reasons. Few people would bet on a long-term settlement to the fighting there, and if peace does take hold, it won't be for a long time. Throwing a pipeline into the mix will only make matters worse. "When you talk about pipelines, you create an atmosphere of expectation of money," says Julia Nanay, a Caspian expert at the Petroleum Finance Company. "All the warlords are going to want a piece of the action."

CONTRARY TO the views of many hand-wringing conspiracy theorists, the Taliban regime never posed a threat to America's position in the Caspian. The region's oil reserves are mostly distant from Afghanistan, located in countries such as Azerbaijan and Kazakhstan, where the threat of radical Islam is quite small. (The governments there sometimes claim otherwise as a means of justifying their oppressive rule.)

In some ways, the fall of the Taliban has been bad for American business interests. Nanay points out that the Taliban ruled most of Afghanistan and were trying to establish a strong central government. Today the warlords are back, and the Karzai regime controls a far smaller slice of the country. "If bin Laden hadn't come along, we would have dealt with the Taliban," Nanay says. "Now there's a lot more insecurity and lawlessness." She adds that neither Caspian energy reserves nor control of Afghanistan were goals of the war, saying, "We didn't care about Afghanistan, we cared about bin Laden."

During a January 2002 visit to Afghanistan, Secretary of State Colin Powell said that US companies should now consider investing in Afghanistan. "This country needs everything," he told reporters. "It needs a banking system. It needs a health-care system. It needs a sanitation system. It needs a phone system. It needs road construction. Everything you can imagine." To aid the reconstruction effort, the United States, Japan, Russia, Britain, and other donors have pledged $1.3 billion.

But the war in Afghanistan is unlikely to bring on a wave of corporate profiteering by American firms. Much of the international aid will go toward the repatriation and resettlement of refugees, counternarcotics efforts, and the rehabilitation of the agricultural sector, and the country is simply too poor, undeveloped, and chaotic to become an attractive site for private investment. Thus far the Overseas Private Investment Corporation has issued a paltry $50 million line of credit to support American investment in Afghanistan. A January 2002 Associated Press story quoted New York business analyst Jeffrey Rogers as saying he couldn't imagine any major corporation making a significant investment in Afghanistan. "It's just not the kind of risk anyone is prepared to take right now," he said. "I can't imagine they will take a risk like that for some time."

There are plenty of grounds on which to criticize the Bush administration's conduct of the war, from its alliance with despots in Asia to its threats to attack a host of other states to its crackdown on civil liberties at home. But anyone dumb enough to believe that the war is all about oil and that Afghanistan holds the key to America's energy security should go back and read Peter Kann. ■

This article was originally published in the August 12 issue of the American Prospect *(volume 13, issue 14). Ken Silverstein can be reached at the* American Prospect, *5 Broad Street, Boston.*

City hall

Losing miserably in road-race-cum-trivia-contest Urban Challenge • BY CAMILLE DODERO

IN THE SPAN of six hours on a recent Saturday, I cursed out one honking driver, leapt aboard three buses, rode seven trundling MBTA trains, posed for nine photos (including one with a lobster, one with a raven, and one with a dead Argentinean president), attempted to solve 12 riddles, made 14 cell-phone calls, traversed nearly 20 miles, recalled that the Great Molasses Flood claimed 21 victims, dodged at least 50 dawdling pedestrians, and yammered the phrase "30 green benches" more times than I care to remember.

This was all in the name of the Urban Challenge, a weekend event that's touring 20 American cities over the course of 2002. The creation of Arizona attorney Kevin McCarthy, Urban Challenge is equal parts road race, scavenger hunt, and obstacle course. Teams of two aim to have their pictures snapped at 12 designated "checkpoints" — obscure locations throughout the host city that are only revealed in cryptic clue sheets handed out on game day. To reach these sites, competitors can travel only by foot or public transportation — no rollerblades, cars, or skateboards permitted. To decipher the locations of these checkpoints, players are encouraged to employ "any available resources," including cell phones, guidebooks, librarians, sympathetic strangers, and Internet-savvy allies at home who have nothing better to do on a weekend morning than perform countless Google searches. The fastest team to reach the 12 checkpoints — within the five-hour time limit — scores a free trip to Las Vegas and the opportunity to compete for $50,000 in the Urban Challenge finals.

Sounds easy, right?

In Boston, it wasn't. I lost miserably. For my partner, I'd recruited a pal named Gavin, a former high-school track star who's competed in everything from the James Joyce Ramble 10K to the Chicago Marathon. So along with two pens, a backpack, a compass, a cell phone, a voice recorder, a map demarcating Boston's public-transportation routes, a cadre of hung-over friends willing to field queries, and a laminated Quick & Easy® map billing itself as "The Fastest Map in the East," Gavin and I set out with a sense of adventure, a sense of humor, and a willingness to fail.

And boy, did we fail.

8:05 a.m., the sidewalk in front of Atlas Bar & Grill, Lansdowne Street. By the looks of the 20-person procession snaking around Atlas's concrete patio, today's participants fall into two camps: runners and reality-TV rejects. The Bruce Jenner bloc is best represented by a sinewy man with spectacles strapped to the back of his head, a stern expression, and a heart monitor (geesh!), who's simultaneously pinning a race number onto his partner and stretching out his hamstrings. Conversely, the wanna-be *Amazing Race* contestants look bleary-eyed and listless, despite being decked out in loud ensembles: YANKEES SUCK logos, a throng of matching sunburst-yellow shirts with raglan sleeves and tricorn hats, and a couple of Minutemen costumes. There's even a pair of pale-skinned girls who've gone to the trouble of naming their team the "Cod Squad" and spangling their wide-brimmed bonnets with three-dimensional silver fish.

8:30 a.m., a table littered with dirty napkins inside the dimly lit Atlas Bar & Grill. The only sedentary segment of today's "challenge" is a 30-question multiple-choice trivia blitz, complete with red-and-white bubble grids and number-two pencils. Since departure times are staggered over the course of a half-hour, these test results dictate each team's start time.

The test is easy — more Anne Robinson than Alex Trebek. ("The name of the Brady dog was . . . ?") Yet at this early hour, it feels like the bar exam. Still, either Gavin and I possess more combined knowledge than we realize, or everyone else here is abysmally stupid: we finish 11th out of 125 teams. This ranking ensures us a 24-minute head start over the lowest-scoring crews.

For a brief moment, I wonder if we have a shot. I start to get excited. Maybe this won't be so difficult! Maybe we won't fail miserably! Maybe we'll win a free trip to Vegas! Maybe I'll quit my job and become a full-time Urban Challenger!

9:06 a.m., Ipswich Street, a garbage-strewn side street near Fenway Park. Then I examine our first clue: *Find a circular bronze plaque flanked by 30 green benches near water.*

Me: "*What*? Huh?"

Gavin: "Okay, cell phone, cell phone."

Me: "I think that's in the Common. Maybe even in the Public Garden."

Gavin (on the phone): "Hey there, we just took off, and we're going to Checkpoint 1. We think we know. Ready for the clue? Find a circular bronze —"

Me: "It's *totally* the Common."

Gavin: "We think it has to be in the Common."

Me: "It *has* to be. Where else would it be?"

9:28 a.m., Boston Common. Checkpoint 1 is not on the Common. It's not in the Public Garden. And no one — not a local garbage collector, not an MBTA conductor introduced as omniscient, not even the personnel at the Visitor Information Center near the Common — can confirm the existence of a bronze monument and water adjacent to 30 green seats.

But everyone we speak to volunteers a guess. The Wharf. Jamaica Pond. Copley Square. The Hub of the Universe tablet. The reservoir near Cleveland Circle. The Esplanade. The *Make Way for Ducklings* sculptures.

As I soon discover, Boston pedestrians, either out of sympathy, pride, or abject fear, hesitate to admit their ignorance. Approach a middle-aged man meandering down the street and ask a question like, "Do you know where there are 20 stone sailboats in Boston?", and you'll get an answer like this: "Ah, lemme see. Hmmm. I'm not sure. Hmmm . . . " Such a response *is* a circuitous confession of ignorance, so it should be sufficient. But the spluttering never stops there. "Wait a sec. Twenty stone sailboats, you said? Hmm, that's a tough one. I'll be damned. I've lived in Boston for [insert an integer greater than five here] years, and that doesn't ring a bell. But lemme see. Maybe if you try the Public Garden, you'll find it."

(Twenty stone sailboats, by the way, are etched into a riverside boathouse.)

9:52 a.m., Boylston T stop. We are losing. Badly. So with growing impatience, we rush aboard a crammed outbound Green Line train. Gavin begins to shout. "Excuse me!" he bellows. The car falls silent. "We need to find 30 green benches in Boston by a gold plaque! Anyone know where that is?"

For a second, it's completely quiet. "Did you try the Public Garden?" a faint voice proffers. (Another thing: nine out of 10 Bostonians will direct you to the Public Garden when they don't know the location of an outdoor site.)

"Nah, we already tried it."

"Oh, I know!" yells a young hipster with a courier bag slung across her lap. "By the Charles. On the Esplanade. There're benches and a plaque there."

10:15 a.m., the Commonwealth Mall. She's right: a circular bronze plaque flanked by 30 green benches sits beside the Charles River, near the end of Exeter Street. One down, 11 to go, and three hours and 45 minutes left. We read the riddle for Checkpoint 2.

Checkpoint 2 is apparently a likeness of an Argentinean president who was a buddy to Americans. It says so right there on the statue in the Back Bay area.

Sad realization: I can pinpoint the precise location of any Boston pub or club down to the block, but I'm useless when it comes to statues. Nevertheless, I know that copper figures are planted all along the Commonwealth Mall, so we sprint to it. After 15 minutes of misguided searching, we notice a smiling man motioning to a nearby statue. With the sweeping finesse of a *Price Is Right* model, he uses his right hand to trace the immortalized figure's outline as a cluster of kids stare assiduously. They look like a tour group, so it occurs to me to ask them about the Argentinean president. Waiting until the guide pauses, I whisper, "Would you know where there's a statue of an Argentinean president?"

Eyeing my race number flapping in the breeze, the group giggles. "A few blocks down in the direction of Kenmore," the whiskered guide says, pointing. I start to walk away, but before I've gone too far, I realize that we've stumbled upon a goldmine.

"Would you be willing to answer a few more questions?" I ask, turning back.

"Of course," says the guide, who later introduces himself as John.

Gavin dashes over, brandishing our list of clues. We read them one by one. "In Charlestown, artsy ravens and belted kingfishers, among others, observe the memory of past sacrifices."

"City Square," John replies.

"Checkpoint 9 was established in 1826, serves beer, and is located near the Freedom Trail."

"The Union Oyster House."

"The Weeks Bridge? It's part of one of our clues."

"Over by Harvard."

Within five minutes, we have answers to six of the remaining 11 checkpoints.

10:45 a.m., still at the Commonwealth Mall. But the one we still don't have is our next task, Checkpoint 3. Two down, 10 to go, and three hours and 15 minutes remaining.

Checkpoint 3 shares its name with the last two words of the title of this absurd film by a famous filmmaker who plays the clarinet.

Obviously, it's a Woody Allen movie. Gavin phones his friends and implores them to print out Allen's filmography. More time than we have to spare elapses. Gavin's still on the phone. I'm getting impatient. What's the hold-up?

Evan, Gavin's roommate, tries to explain. "We went down the list of Woody Allen movies with more than two words, and there are no businesses in town with the last two words." He starts to reel them off. "No 'York Stories,' no 'Murder Mystery,' no 'Time Crooks'— "

"Check the phone book for a jewelry store called 'Jade Scorpion,' " I suggest.

The clock ticks. No "Jade Scorpion." No "Over Broadway." No "I Love." Nothing.

11:02 a.m., the Public Garden, by the swan boats. Three hours and 10 more checkpoints to go. We're so clueless, we've wandered back to the Public Garden. I see a pack of other competitors who appear to be working together — members of the "serious athletes" arsenal — sweaty, hustling, and darting around like hopped-up bunnies.

"Hi there," I say to one who's stopped to breathe. "How many have you completed?"

"Eight."

Eight? We *really* suck.

"We're stuck on number three, and I was wondering —"

Before I can finish, he runs away. Seriously, he runs away. Like I have cooties. Or the plague.

"Fine. If you want to be a competitive *asshole!*" I scream after him. Another member of his group pauses and then jogs over to us. He looks older, maybe 50 or 60. I briefly wonder if Gavin could kick his ass.

"Which one do you need?" he wonders politely.

"Three. But have you done number one yet?" He shakes his head. "How about we trade?"

I tell him where that godforsaken plaque is; he tells us that Checkpoint 3 is a Mandarin restaurant by Symphony Hall called Tiger Lily.

So why wasn't *What's Up, Tiger Lily?* on Evan's list?

Well, it's a funny thing. Turns out Evan's printer had cut off everything after "T."

3:03 p.m., another napkin-cluttered table at Atlas Bar & Grill. So yeah, we lost. Miserably. The rest of the day went better — lots of bus-hopping, huffing, puffing, and running — but not well enough to help us complete the race in time: in five hours, we only covered nine checkpoints. But we weren't the only saps: only 22 of the 125 teams successfully completed the race in the time allotted. Jack, the nice older guy in the Public Garden, made it into the top 10, thanks to our help. The jerk who ran away from me also finished in the top 10, but his team screwed up one of the checkpoints, and they were disqualified.

Such a shame. ■

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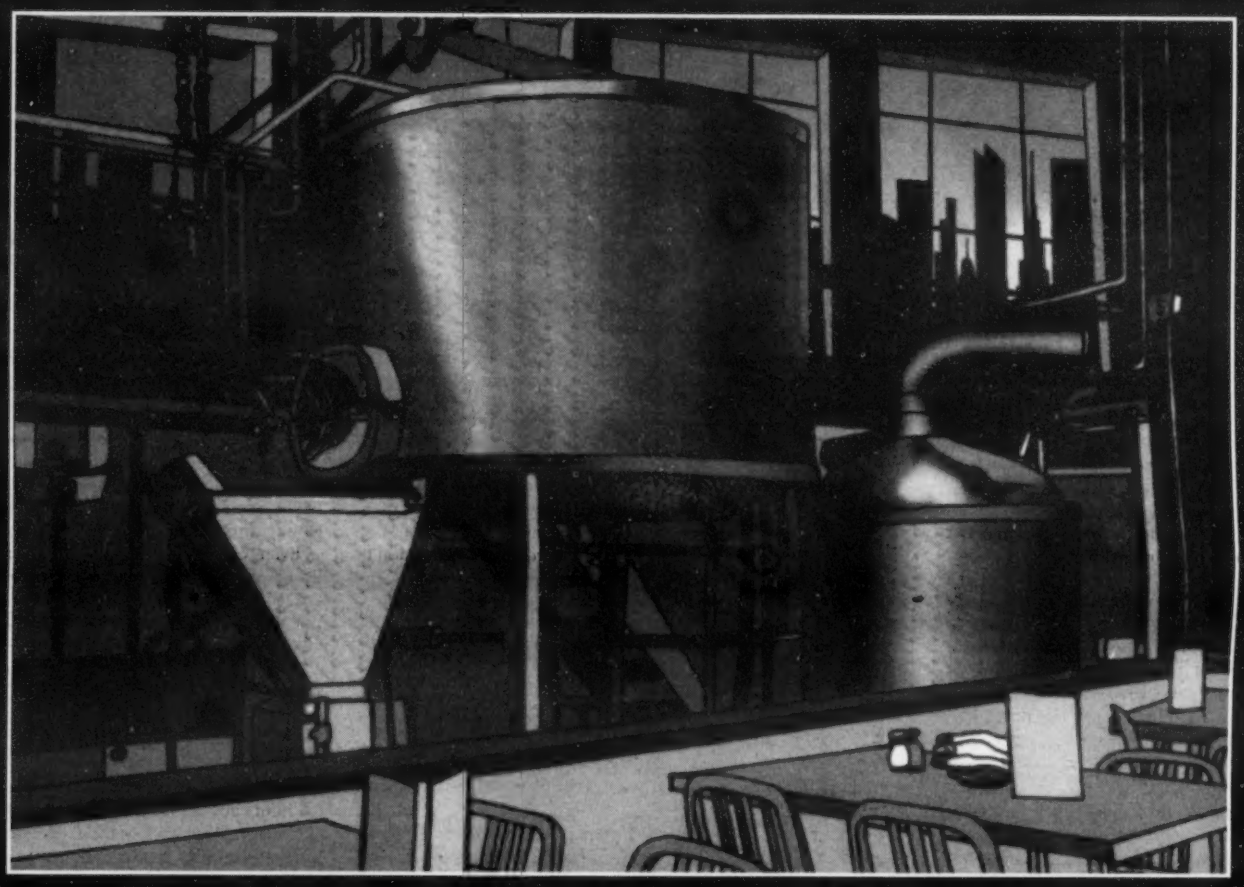

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Cho and tell

COMEDIAN MARGARET CHO GETS SERIOUS

BY TAMARA WIEDER

FOR A COMEDIAN, Margaret Cho isn't very funny.

Let's qualify that. Margaret Cho is often *very* funny, when she's on stage doing her stand-up thing, as she did in *I'm the One That I Want*, her 1999 hit show and subsequent movie, and in *Notorious C.H.O.*, her latest one-woman show just released as a feature film. But off stage, Cho is decidedly more serious, musing on everything from her publicized addictions to sex and food; to her mother, who often finds herself good-naturedly mimicked in Cho's stand-up routine; to her comedic mission as a Korean-American woman. On stage, Cho says things like, "I urge you all today to love yourselves without reservation and to love each other without restraint — unless you're into leather. Then by all means use restraints." Off stage, she says things like, "I think it's safe to say that [*Notorious C.H.O.*] is inspired by female rappers because I think that they really are at the forefront of feminism."

Luckily, it's the on-stage Cho that audiences get to see.

Q: *Are Boston audiences typically good to you?*
A: Yes. It's really a great place for me to come and work. I like to come and write, too, when I'm working out a new show. It's a really good place for me, because people here are so educated and really aware and smart. There is a difference in different areas of the country. There's something about the people here; they're very concerned about the world, so there's much more of a political consciousness. I think it's a very political city, a very opinionated city, a lot of people who are very staunch in their beliefs.

Q: *Are there any parts of the country you don't play because they just don't get you?*
A: Not really. I mean, nowadays there is, I guess, more of an awareness of what I'm doing and what I'm about, so I don't really play too many places where people are just going to see comedy and they don't know what they're seeing, which is something that I started out doing. You know, when I was playing in a lot of comedy clubs, a lot of times people would just go see comics because they thought it was really generic. And through the years, I've developed an audience that really appreciates what I do. But certainly it's been a lot of trial and error to get there. At this point, there's really no place that I've played that isn't receptive to what I'm doing, and I've been to areas very far out. I've performed in Sydney, Australia, and all over the United States and Britain, so it's not really like I go anywhere where they're not aware.

Q: *Talk to me about this show and movie. I've read that it was inspired by female rap artists?*
A: Well, the title is, but it's more, maybe the feeling and sensibility that [female rappers] put out there. This show is probably more feminist than the work I've done before, more blatantly feminist, and deals with a lot of gender issues pertaining to sexuality and relationships, sort of the politics of relationships. That's the main focus, if there is one. There's a lot of different things, too — it spins off into many different areas: a little bit into race, a little bit into sexual identity, a little bit into gay and lesbian issues, probably more into body issues. So from the jumping-off point of being a feminist work, I think it's safe to say that it's inspired by female rappers because I think that they really are at the forefront of feminism; they're really offering up a different type of feminism. It's a kind of feminism that's really about being ostentatious with your power, and having this kind of bravado, and an almost male swagger to the power that you wield. It's a really exciting movement, I think.

Q: *Your bio alludes to sex and food addictions. How have those addictions affected your comedy?*
A: I think that I just naturally have a deep hunger, a wild hunger, for stimulation. And so to be able to work like that too as an artist, to write with that hunger, I think really serves me well. I do talk about both addictions in my work, extensively, and I think people identify with them. Often they can be uncomfortable topics to discuss in front of people that you don't really know, but then at the same time they're things that we all have experienced, or have in common, or can identify with on some level. So I think they're unifying, but they're also pretty loaded. I enjoy talking about things that I know about.

Q: *Do you think comedians who don't have major issues are as funny?*
A: I think that it depends. I think there are different types of humor, and there are different types of entertainment, and things that I enjoy are probably the things that are darker, and maybe outside of the mainstream slightly — although there are people in the mainstream who talk about things that are volatile who I really respect and enjoy. I mean, there are people like Chris Rock, and even back further, people like Richard Pryor, who really changed people's notions about what comedy was, and so I respect that and I enjoy that probably more than somebody who is more generic in what they do.

Q: *Have you ever stopped telling a particular joke because your mother asked you to?*
A: No. She wouldn't ask.

Q: *If she did, would you stop?*
A: I might. But I really doubt that she would ever involve herself in that way. That's something that isn't part of her particular personality. She's not the censorship type.

Q: *What do you do when a joke fails? How do you recover, in that moment?*
A: It's almost as if my jokes are not really, like, obvious, so it's not really something that I ever have to think about. Sometimes things get laughs and sometimes they don't *at all*, and it just depends on where I am and what I'm doing. So I'm pretty well protected from that kind of very obvious failure, which is a great thing.

Q: *How much does audience energy affect what you're doing on stage?*
A: It really affects it a lot. I really respect their opinion, and obviously it's for them, so I need their input a lot. It is like a dialogue; it's not so much that I want to be up there by myself — I need some sort of agreement or reassurance.

Q: *Do you try and send your audience away with one particular message or one thought?*
A: I think what maybe I try to do is entertain on a lot of different levels, and if I can get some of my views across, things about self-esteem, things about body image, things about race, things about wielding our own power in relationships, as women — I think if my point of view comes across, that's great, but it's more important for me to just be an entertainer. So I just hope that people have a good time.

Q: *What do you think makes somebody funny?*
A: I think that it's a combination of things. It could be something different for everyone. I think there's an element of freedom and silliness and irreverence and confidence and sometimes nonconfidence — sometimes total fear makes someone really funny. And it's a lot about charm, too.

Q: *What do you think you'd be doing now if you hadn't become a comedian?*
A: I don't know. I think that I have very few interests outside of what I do, so I don't know that I could devote myself fully to any other profession.

Q: *Is anything off-limits in your comedy?*
A: I don't know. I mean, it's possible. I don't really know. I guess so. I certainly lead a very private life, if that makes sense. It's something that's really important to me. Also, the way that I work and my persona on stage is very different than my offstage demeanor. I think I'm not as outspoken, not as vulgar, certainly not as aggressive. I don't really have that aggression in my daily life, which makes everything colored differently. Even though everything I talk about on stage is true, in a sense it's like it's happened to a different person. Often when people meet me, they're kind of taken aback by the fact that I'm actually quite shy, and not funny at all. It's almost like not the same person that is doing what I'm doing on stage.

Q: *You sort of just answered one of my questions, which was, do you ever try and go a whole day without being funny? It sounds like you* often *do.*
A: Months without it! I don't really think about being funny off stage; it's not really something that I'm naturally gifted at. It's something to work on.

Q: *Is making someone wet their pants the pinnacle of success for a comedian?*
A: You know what it is? I think making people cry — that's sort of the pinnacle. The *really* great comedians are very good at that. What they do is they take people to *all* of the levels of emotion, and through everything. That's what we really aim for, I think. ■

Notorious C.H.O. *is now playing at the Kendall Square Cinema, in Cambridge. Tamara Wieder can be reached at twieder@phx.com.*

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The deadline for Classified Line Ads is Tuesday at 12 Noon. All changes, cancellations, and renewals are due Monday at 12 Noon.

Classified Advertising Policies: Guaranteed Gigs: The Boston Phoenix reserves the right to reject or edit any advertisement. Purchase a Guaranteed Gig advertisement for one week in advance and we will keep running the same ad for up to one year from the original date of insertion. You must call 617-859-3300 every four weeks to renew your ad. Absolutely no changes are allowed to a Guaranteed ad.

Copy regulations: The forwarding of an ad is construed as an acceptance of all the rates and conditions under which advertising space is at the time sold by the Phoenix. The Boston Phoenix reserves the right to: revise copy containing objectionable words or phrases; to reject, in its sole discretion, any advertisements on account of its text or illustrations; to determine correct category placement. There is a one month minimum on all commercial real estate ads. Cancellations and changes on commercial advertisements: there are no refunds for cancelled ads. Advertising space credit will be issued for ads cancelled before 12 Noon on Mondays.

Cancellations and changes on guaranteed advertisements: There are no changes allowed or refunds granted for guaranteed advertisements. Claims for errors and omissions: The Boston Phoenix accepts no liability for its failures, for any reason, to print an advertisement, and shall be under no liability whatsoever for any error for which it may be responsible beyond liability to give the advertiser credit for so much of the linage occupied by the advertisement as is materially affected by the error, provided that the Phoenix is notified by the advertiser of such error in an advertisement within seven days of publication.

▶▶ real estate

TO PLACE A REAL ESTATE AD CALL JONATHAN AT 617-859-3384

real estate roommates

To place your own Roommates ad call (617)859-3300

BOSTON

BEACON HILL, Non smoker, no pets, preferably college student to share 2 BR apt. W/D, $700 +utils. 617-742-3176

BRIGHTON

Sbg prof N/S 1M to share 3BR apt. EIK, 1.5 baths, priv prkg, 5 min to T. Avail 9/1. $600+utils 1st/Last/Sec Req'd. no pets. 617-645-3460

BRIGHTON

Seeking M/F for BR avail 9/1 in Lg 2 BR apt in Oak Sq, On 57/501 Bus, rent incl. AC, HT, HW, free parking, $640. 617-782-2484 or bellbanks@aol.com

BROOKLINE

Prof M, 31, sks same, Spac apt, W/W, EIK, free W/D, On St. prkg, D/W, nr bus & comm rail, 1 cat, Avail 9/1. $650+utils. 617-327-6437 fayfmb@hotmail.com

DAVIS SQ./TUFTS

1 BR avail NOW, newly ren. 2 BR apt, On bus route, near T, A/C, D/W, W/D, priv prkg, $650/mo +elec. Call Ben 781-395-0379 or cruz764@yahoo.com

DORCHESTER

BR in creative, musical household. Nr Umass, W/D, hdwd flrs, PETS Ok! Avail NOW. $485+ utl 617-288-9527

EAST BOSTON

$500: Share Lg pleasant 2 BR apt with grey M-44 and cat, convenient to T, N/S only Call 617-569-7192

JAMAICA PLAIN:

1BR avail. M/F, share W/ 2 other people, newly renov condo. Very clean, sunny. Close to bus/T, with parking, storage, $550. Monica 617-901-6831

JAMAICA PLAIN

1 M/F to share 4BR w/ 3 M. Nr T & Center Avail 9/1. $520-$560+. 617-524-3011

JAMAICA PLAIN

Sbg prof/grad M/F N/S, No pets, 25+, to share spacious 2BR apt. Near Pond & Long Wood Med. Prkg, storage, W/D, close to T/Bus, Avail 8/1, $700+utils. 617-817-8199

JAMAICA PLAIN

Join 2 of us in creating a home in a big sunny 3 BR w/ porch, yard, trees, off St. prkg, Nr green St. T stop, warm easy-going people. Come See! $667 +utils. Call Joan 617-983-8573

SOMERVILLE

Sbg 1 M/F prof/grad N/S 25+ to shr spacious 2 BR apt, Nr Porter/Davis/Harv. Sq's, On St. prkg, easy access to bus and T, W/D, bsmt storage. Avail ASAP. $700 incl HT. 617-628-6354

ALLSTON: Nice RM in 3 person apt. Nr bus line & green line. $500/mo +utils. Avl now! Nice quiet loc. 617-782-3476.

ALLSTON: Single Male 40 seeks M/F to share 2 BR apt. Prkg, storage, Near bus, $600+ Avl ASAP. 617-782-8358

ALLSTON: Sbg 2 M/F prof/grad to share 3 BR apt in beautiful nbrhd. Free prkg, D/W, bsmt storage, near busses. Musicians welcome. Avail 9/1. $667 +utils (neg). 617-787-4897

Apartments to Share

Cambridge. Nr Porter & MIT. Attractive 4 & 5 bdrms. $500-$600 w/utils. R.E. 617-864-8772

ARLINGTON, East: sbng 1 rmate to shr beaut apt. 2 ba, prkg, D/W, W/D, yrd. Walk to T. $600. Call Felix 781-826-0168

ARLINGTON: 2F seek F, 24yrs+ to share great 3 Bdrm apt. Very spacious, sunny, hrwd floors. Near Redline T, 77 bus, bike path. W/D in house. N/S or pets. $565/mo+util. Avail. 9/1. Call Kris at 781-646-6840.

BELMONT/CAMB Line. 1 blk from bus. 1F/1M seek 2 rmmts to share spacious 2 fl. apt. w/ off St pkng, W/D, porch, darkroom, ample storage & free internet. No S/Pets. $570/$615 + utils 1st/last Open now or 8/1 617-489-8871

BELMONT: 2BR in 3BR apt., avail Sept 1, $534/mon +utils, garage, W/D on 73 bus to Harvard. Call 617-484-7216.

BOSTON/FENWAY: Musician seeks cln, quiet, resp, straight M to shr 2 BR apt w/ no common area, $587.50 +1/2 utils. Ht & Hw incl. Sept. 1. 617-247-9162

BRAINTREE/QUINCY

Sbg 1 F, prof/grad, to shr 2 BR apt, W/D, Priv prkg, storage, Nr busses, D/W, AC, WW. Avail ASAP. $750+ 401-339-1324

BRIGHAM CIRCLE: SBF 2 avail. west please. Back yrd, prkg, free W/D, on T, $800 +1/3 utils. 1st/last/sec. Avl 9/1. Call 617-730-5450.

BRIGHTON

OAK Sq, sbg M/F to shr Lg 3 BR, Top floor, $630 incl heat, Avail 9/1, No smokers/pets, 617-822-3979

BRIGHTON/OAK SQ: 3 Prof F sbg 1 prof F 25-35 for 4 BR apt. W/D, St. prkg, no pets or smking, $450 incl HT/HW, Avl 9/1. 617-787-0107 Amy or Fiona

Brighton: Sbng M/F 20-33 to shr indp frndly home w/ 2F/2M. On st prkg, on bus lines. N/S. $400+ utils. 9/1. 617-782-4285

BRIGHTON: Prof M/F 25+ wtd 9/1 for Oak Sq 3BR, DW, WD, on st pkg. 57 & 501 bus. $570+utils. 617-782-9624

BRIGHTON: Sbng non-smoking F shr 1st flr of house. Have cat, no more pets pls, DW, W/D, prkg, $675+utils 617-787-3464.

Brookline

1 bdrms in 4 bdrm apt, spacious sunny hdwd flrs, convenient to T. M/F 21 +. $650 all utils included. Avail 9/1. 617-739-5686

BROOKLINE/COOLIDGE CORNER: Lkng for 1 straight prof/grad or couple to shr a beautiful, 2500sf, 2 level duplex w/2F. Unit is partially furn. Unit has been completely renov. Lower level has hdwd flrs thru-out, 3BR's, 2full BA, famroal din rm, lrg tv rm, ceil-in kit (DW/disposal) & 2 decks. Upper level is 1 lrg rec. rm w/ 6 skylites. Amenities inclu. A/C, W/D, off-st prkg, dgtl cble/internet. $900 or $1150 +1/3 utils. Avail 9/1 or sooner! call Carine 617-780-2501.

BROOKLINE/COOLIDGE CNR: Sbg M/F, 25+, for newly renov 3BR Condo. Avl 8/15 or sooner. Hdwd flrs, DW, frplace, pets, W/D, $790 incl ht/hot water. 617-429-5035.

BROOKLINE: 1 rm in 4br Vict hse. W/D, FP, deck/priv. porch, 1.5bth, M/F, skknl ok, N/S. $500 9/1. 617-738-7893.

CAMBRIDGE

Nr Kenwth, 1M sks N/S, share 2 BR luxury apt, W/D in unit, fast internet, Htd pool, health club. $1250 incl HU/AC. See @ www.cambridgeplaceplace.com

$1K dep, no fee, no last. Avail 8/23, 617-694-1746

CAMBRIDGE: Lge studio sized rm, in architect's dream hse w/Oriental magic, deck, 5 min walk to Harv sq, 2 min to river, $550+. 617-547-1106 Nights

CAMBRIDGE

M 25+ to share 3 BR, 1 block from Central Sq, $652/mo incl utils. Cat Ok, Avail 8/15. First & Last req'd. Call Clifford 617-491-2168

CAMBRIDGE/MIT

Nr. Kendall 3bdrms avail in lge 8rm dplx., N/S/Pets. $586+ each. One year lease. 1st/last/secur. 617-489-3790

CAMBRIDGE:Rmmt wntd 4 28dr apt, great locale, 10 min wlk 2 MIT, 10 min 2 Inman Sq, on Red Line, St. prk, W/D, grad/prof M/F, resp clean gd humor. $750 +utils. 9/1, 617-686-0223

CAMBRIDGE: F seeks F 30+ w/ quiet/calm lifestyle for sunny, clean 2br. Near T. $685/mo. Avail NOW or 8/1. 617-868-0664, call before 10PM

CAMBRIDGE: Central - Kendall. Sk 2 quiet, clean prof'l / grad, large, lovely, renov 4BR, d/d, storage, prch, T, free ndry, $675/700. Call Rob 617-576-9780.

CAMBRIDGE:Furn rm in great sunny 3br apt, gong Brattle St.hood,Avl 9/1, short term ok. $775 incl W/S, semi veg. M/F 7 min wlk to Harv. 617-834-9478

CAMBRIDGE: 2 20+ teachers skng N/S, drug-free 23+ F mmts to shr Central Sq. apt. 5 min walk from T. On-St pkng, W/D, bckyrd, grt neighrhd, HDWD flrs, Avl 9/1. $575+utils. 617-491-3134

Cambridge/Somerville For 9/1 Two GM seeking GM for 3 bedroom, 15 min. walk Cent/Harv Sq. $475 + Util. Call between 9 a.m-9 p.m. 617-623-9086

DORCHESTER: 2 Rmv br avail for clean, quiet M/F. 2 min walk to Fields Corner T (red-ln) 15 min to Dntwn, easy on-St. pkg. $525 utils incl, 1st & last, month to month lease, no fee 617-290-5822

DORCHESTER: Seeking Female to share nice 8 room apt. $450/mo +utils. Near T, storage. Available ASAP! 617-265-3225

DORCHESTER: GWM seeks quiet, neat, resp. person to share sunny 2 BR apt. Nr Fields Corner, on red-line, parking, great views, $450 +utils Avail 9/1. 617-822-1972

HARVARD Sq: F mmrt needed for newly renov. 2 BR apt. Hdwd flrs, W/D, N/S, 25-35, no pets, Avail 9/1, $1000. Email thunnewell@yahoo.com

Hyde Pk/Milton: Lg furn rm 18x15 for GWM 30+, spac vict home, nice grounds, W/D, Cbl, No S/D. $395+. 617-361-3919

JAMAICA PLAIN: Looking for resp. F. to share 4 BR apt w/ 3 young prof and 2 cats, sorry no more pets, quiet and spacious, near orange line T, on St. prkg, yard, W/D in bldg, $550+. Lv msg. Elizabeth 617-983-0646

JAMAICA PLAIN: 1 BR avail in 2 BR apt to share w/ gay couple. 22/26 y.o. Hdwd flrs, D/W, W/D, DSL, Yard, garden, smokers, dog and cat. $600+. 617-276-3900

JAMAICA PLAIN: 1 BR avail in 2 BR/1.5 BA apt. priv prkg, W/D, D&D, full bsmt storage, Apt on beautiful quiet St. 2 blocks from orange line, 1 block from 39 bus and near Jamaica Pond. Avail 9/1 or sooner. $600 +utils. Call Edith 617-983-2918

JP: N/S sks quiet, prof F/M, 31+, to shr beaut 2BR apt in pcefl nghbd nr T. Meditator pref. $500 +, avl 9/1. 617 983-5512

JP: Seeking N/S, veggi roommate for large 2 plus bedroom apartment. W/D, yard, near T. Avail 9/1. $600+utils. Call Rebecca 617-524-6842.

JP: Spare rm avail for f/t Part-Time roommate. 3bdr apt sks M/F to shr w/ hdwd flrs. 400/mo. 1st/last/sec. Avl Sept. 1. 617-522-9325

MALDEN CTR: Prof M to share XL 6 rms 2nd fl w/XL deck in rehab Vic bldg. Hdwd new kit/bath, newer/updated, Cble, D/D, laund, O/S park, nr T. I am prof GWM 38, UR calm clean convivial 30-45ish with X'nt cred & pers refs. No pets. Great Value @ $775+ Avail 8/1. Lv msg @ 781-321-7301.

MEDFORD: 28, M seeking M/F 20's to shr lrg 2BR w/ HDWD flrs, new renov, nr T. $675+ utils. Avail 9/1. 617-395-5000.

MELROSE

Quiet, 2Br apt in house. D&D, W/D, Pkg. Near T, Rt 1 & 93. Shr w/ Prof GBM. No pets, smk, Utils included $875. 781-665-8988

NEWTON/WALTHAM LINE: 2 BR avail, W/D, priv prkg, near public transport, large kitchen, large LR, large BR.$995/$550. Call Neil 781-373-1148.

Quincy

2 BR apt in Quincy center. Min from T station, priv prkg, W/D, closets, balcony, Kitch, Liv Rm, students pref. Avail 9/1, $500 +elec. 617-549-1034

QUINCY AREA: Sbg rmmt to shr 2BR apt, $737.50, incl utils, prkg, W/D, D/W, pets ok, avail asap. Donna@ 617-791-5573

ROSLINDALE: Avail 8/5, Furn BR in spac 2 BR, Off Ross Sq, Hdwd flrs, deck, $700 all incl. $1000 Dep. 617-325-2326

ROSLINDALE: Sbg 1 M/F, 23-30, to shr 2 flr, 3BR apt, prkg, W/D, D/W, disp, deck, hdwd, AC. 9/1 $600+ 617-325-4315

ROSLINDALE: Sbg 1 M/F to shr 4BR house, N/S, pets neg, bus/T, off st prkng, W/D, storage, Avail ASAP $450+ utils. Oliver 617-469-1789

SOMERVILLE

Near Winter Hill, modern apt, 4 bedroom, 2 bath, W/D, dishwasher, hardwood flrs, $575, no fee, avail 9/1. 781-391-2808

SOMERVILLE

2F seek 1 M/F roommate for 3bdr, 3rd fl, apt. Large, Nice, Hardwood floors, washer/dryer, street parking, Seeking fun, mp individual. $500+ utilities. Sept. 1st. Call Stacey/ Stephanie @ 617-666-0037

SOMERVILLE: Nr red line T, 1 F sks 2 F. Shr 3 BR, W/D, $540/$570 +utils. No Fee, No smkg/pets. Avail 9/1. 781-289-1963

SOMERVILLE/DAVIS SQ: 2M sk M/F 25+ for 3BR, Hwd Flrs W/D Pkg $550+ Utils/sec Avl 9/1. No Pets 617-470-8141

SOMERVILLE

1M/1F sbg 1-2 grad/prof for 3 1/2 BR apt. 2 flrs, Lg Kitch, 5 min to Davis/Port, Deck, prkg, D/W, sbg, 9/1, $733+ 617-776-6601

SOMERVILLE: Sbg 1 M/F to shr 4 br apartment in Teele Sq. Cats (no more pls), laundry, rm to 15'x 18', 2 north facing windows and closet, prkg, 10 min to Davis, storage, Avail Now $675+utils. John 617-866-3326

SOMERVILLE: GF Seeks 28+ F/GM for Lg 3 BR, Davis Sq. No/Smkg/drnrk/drugs/pets. $525/$565. 617-625-8130

SOMERVILLE TEELE/DAVIS Sq's

1F/1M prof's, sbg 1 M/F, friendly, quiet, indep, prof 27-40 to share sunny 3BR apt, 2 floors, W/D in kitch, Lesbian/gay friendly, 1 cat no more, Pos. no smoking, $650+. cable modem hookup Avail 9/1, Call 617-852-1014.

SOMERVILLE/DAVIS SQ: 30yo F, sks F, N/S. Quiet, resp to shr 2br, W/D, Nr T. No Pets, Avl 9/1. $675+ utils. 617-970-6194.

SOMERVILLE: Prospect Hill Park, 1 Lg furn BR, $550, . Prkng, Ethernet, cable TV, Sking N/S M, Prof/student, share utils, Avail 9/1. 617-628-6345

SOMERVILLE: 2F/1M, 30+, sbg 1 to shr lg 3BR, 2nd floor apt. We have cats. 2 BA, st. pking, $500+utils 1st/Last/sec req'd. Call Steve or Sarah (617)718-9061.

SOUTH BOSTON: 2 F, 22 & 24 seek 2 gay or straight under 30yo roommates for 4 BR Luxury apt in South Boston on the T. $525/+utils. Avail 9/1. Please call Patty 617-269-0047 or Sally 610-517-4355

SOUTH END, 9/1

Prof 30yo N/S M sks rmmt to shr gorgeous 2BR top floor apt. On small park, Huge LR, exposed brick, Hw flrs, D/W, Skylight, $900 incl HT/HW. Jonathan 617-250-2958

SOUTH END: Sbng a N/S M/F for 2BR apt. Fireplace, deck, HDWD flrs & exposed brick walls. W/D in building. $775+ 1/2 electric. Avail September 1st or earlier 617-236-1076.

WATERTOWN 1 BF, 1 GM sk F/M for indep 4 BR nr buses. No smk, no pets. Avl 9/1. $500+. 617-926-3324

WATERTOWN

Avail ASAP: share Friendly, consci, mostly easy sunny 4BR house w/ 3, M/F 30+, hdwd flrs, cable, W/D, bus 73, 10 min to H.Sq. $465 +utils. N/S, No Pets. 617-924-8075

WATERTOWN: 2 F & cat skg N/S F for 3 BR near Sq. WW, A/C, W/D, prkg, storage, $465 +utils. Avail 9/1. 617-926-2840

Watertown. F rmmt 30+, for Lg renovated 3BR w/ 2F. W/D, prkg, near busses, avail 9/1, no pets or smoking, $550+ call 617-926-5383 or 617-926-5077

WEST NEWTON

24yo GF & 2 kittens skg resp clean N/S F for 2 BR apt. Priv prkg, D/W, EIK, Hdwd flrs, deck, yard, Avail 9/1, $725 incl utils. 617-916-1692

HOUSEMATES

To place your own Housemates ad call (617)859-3300

Boston

Zen Martial Art Temple living, study under Shim Gum Do, Mind Sword Path Founding Master, Zen Master Chang Sik Kim. Spacious, clean, secure living near Cleveland Circle. Private room, beautiful grounds. Meals, utilities, training fees included $800/month $50 parking. Call Mary Stockhouse (617)787-1506

WALTHAM

Spacious townhouse, Rt. 2/128. Large bedroom, own bath, fireplace, deck, pool, parking. Sks mature person. $750 includes utils. 781-290-4777

WEYMOUTH

Sbg housemate to share cozy 4 BR house, on the ocean, beaches and bus line, w/ quiet respectful transgendered person. F pref, prkg, W/D, D/W, utils incl, Ref Req'd. $875/mo. Call Alyssa/Allen. 781-331-9742

ALLSTON: Employed, resp 30+, F wanted for 6BR, indep, ez-going house. Nr bus, T. $400+ utils till Sept, after 9/1 $500. Avl now. 617-254-5251

HYDE PARK

GM to share 4 bdrm Victorian. Lg bdrm, high ceiling, wlk-in clst, hdwd flr, common space, 2 bths, W/D, yrd, pkg, MBTA. No smkg/drgs/pets/slobs. $655 + utils. 617-364-2599 or josdinos@aol.com

HYDE PARK: M/F 25-35, no pets, to share 4 BR house, hdwd flrs, fireplace, W/D, on St. prkg, purple line, plenty storage. avail asap. $650 incl utils. Call 617-293-3729

LEXINGTON: Lg pleasant room in pleasant house on Pleasant St, 25+, N/S, no pets. Avail 9/1. $575 incl utils. 781-861-8737

Allston * Brighton * Brookline *

ALLSTON - NEAR HARVARD AVE.
3 BR IN HOUSE, EIK, TILE BATH, HDWD FLRS, LOW$$, $1600 UNHTD

BROOKLINE - ON C LINE
LGE 3 BR, 1 1/2 BA, D/D, EIK, PORCH, HDWD FLRS, $2100 HTD.

BRIGHTON - CLEVELAND CIRCLE
LG. 4 BR, MOD K&B, LAUNDRY, FIRE-PLACE, DECK, HDWD FLRS, $2600 HTD

WATERTOWN-NEWTON CORNER
3 BDRM IN HOUSE, EIK, D&D, HDWD FLRS., LNDRY, YARD, AVAIL: 9/1 $1495 HTD

BRIGHTON - OAK SQ./YMCA
HUGE 4 BDR, GREAT CONDITION, MOD EIK, TILE BTH, HDWD FLRS, PKG. AVL 9/1: $1995+

BRIGHTON, COMM AVE. NEAR BU
LG 4 BDRM, 2 FULL BA, MOD EIK, W/W, D/D, BASEMENT, AVAIL 9/1 $2195 HTD

OPEN 7 DAYS
ALL LISTINGS EXCLUSIVE
NO FEE, NO FEE!
EJS LINDEN REALTY LLC
617.734.4200

NEWTONVILLE: Lg, sunny 5 M/F house + cat seeking 26-36 M/F $400 +utils. Near comm rail (not T). W/D, prkg, no cigs, call AFTER NOON 617-965-7697

QUINCY

Shr 2 BR apt w/ mid-aged grad stud, assist 1 hr per week w/ child duties in exchng for $530 rent. Nr T. 617-471-2686

WALTHAM: 1F & 3M seeking friendly, prof, resp & indep 30+ F to share Lg. apt in house. W/D, Off-St. pkg, near bus/comm rail. Sunny, clean, garden, yard, 2 porches, N/S, no pets. 1st/Last $415 +utils. Avail ASAP 781-899-5312 or 617-562-5290

Brighton Avail 9/1

Small 1BR bsmt apt, W/W, A/C, in private home on tree-lined St. $1050 incl utils & W/D. No smokers, but small pets OK! 617-783-3434

Cambridge Belmont Line. Lovely 2 bdrm wood flr, prch. $1,250 cat ok. R.E. 617-864-8772.

Cambridge & Somerville. Nr. Harvard, Porter & Davis. Lovely 3 & 4 bdrm. W/D, D/D, yrd, pkg. $1,350-$1,900. pets ok. R.E. 617-864-8772

Dorchester/S.Boston

Grad apts/ $995-$1800
www.ethernethouses.com
EHOME Realty 617-436-7676

INMAN SQ

Avail 9/1, 3 BR apt, LR, Kitch, Bath. Off-Street parking and Laundry in basement. In the heart of Inman Sq. $1800/mo. No pets, 617-576-7789

NO FEE! 4 Bed, Mission Hill Mod EIK, D/W, Lndry, deck, Only $2000. 617-566-1196
www.brighamcircrealty.com

SOMERVILLE: NO FEE! Harvard Sq. 4 BR $2300, Tufts area 3 BR $1800, Coin-op, prchs. avail 9/1 617-623-0762

Somerville, Nr. Union, attractive 2 bdrm W/D, pkg. $1,100; Nr. Ball, spacious 5 rm prch, $1,100. R.E. 617-864-8772 .

SOMERVILLE

NO FEE! Walk to Davis, clean, spacious, 4 BR, EIK, Laundry, D/W, Porches, sk/ $2000+utils Call OWNER 617-429-7318

ALLSTON

Kelton St. Steps to T, 3 BR/1 BA, Bright, Cats ok, 3-4 M/S, $1725. 617-450-2827

BACK BAY

Marlboro St. Elegant parlor duplex, 2 BR/1.5 BA, Brick FP, New kitch, comm fit deck, Laundry, 2-4 M/S, cats ok/ No Fee! $2600. 617-450-2827

Brighton Avail 9/1

Small 1BR bsmt apt, W/W, A/C, in private home on tree-lined St. $1050 incl utils & W/D. No smokers, but small pets OK! 617-783-3434

ROOMS TO RENT

BROOKLINE: shs F, N/S, Prof/grad, Lg BR in 4BR, W/D, CID lines. $735, Ht/HW incl. Avail 9/1. 617-734-3991 6pm-9pm.

DORCHESTER/JONES HILL: Beaut waterview 3 Bdrm apt, recent renov, hdwd flrs, walk to South Hill T, porches, $1500/mo + utils. 617-822-3531.

JAMAICA PLAIN: rm for rent, 3rd fl, priv bath in nice house. Nr T, bus, parks. Quiet student prefer. $600. 617-522-8073.

NEWTON: Nr x bus, Several rms @ $700 p/p, long term, incl all utils, shr baths, kitch, parking, N/S, no pets 617-558-5241

APARTMENTS

BOSTON

BRIGHAM CIRCLE: Huge Studio, LR, EIK, renovated, clean & sunny. Close to T/bus. $1000 Heat/HW incl. Monica 617-901-6831

DORCHESTER

BOSTON: Meeting House Hill, 2 Bed/1 Bath, Hdwd flrs, new Boston Harbor from rear deck, New Kitch/Bath, Rec Rooms, fully applianced, laundry in building, walk to T, won't last, NO FEE! $1300 negotiable. Ref/Cred Req'd, 617-267-1100

FENWAY

BOSTON: 1 Bed/1 bath, New hdwd flrs, exposed brick, priv entrance, tree lined street, walk to T, prkg optional, great value, NO FEE! $1425. 617-267-1100

BOSTON

NO FEE! South End, Nr NU & Suffolk, 1, 2 Bed apts. Pets, pkg, hw flrs, Nr public T, From $1150 (617) 547-0026

BOSTON

NO FEE! Brookline Line, Studio, 1, 2, 3 bed apts. Nr. Fenway, Longwood Medical, Green Ln. Pets, pkg, laundry, Heat/Hot water included. $910-2000. (617) 547-0026

CAMBRIDGE

NO FEE! Somerville Line 1, 2, 3, Bed apts in Davis, Central, Harvard Sq. Pets, some pkg, Nr Public T. $1200-2000 (617) 547-0026

CHELSEA

Newly renov 1st floor 1 BR apt. Furn, T across St. Coin-op W/D, no pets, Ht/Hw incl. $950. Avail 8/1. Call Ed 781-258-9555

JAMAICA PLAIN

Lg 3 BR apt. Newly Renov. W/D. 3 car prkg, min from T/bus. Avail 9/1. $2300. 617-901-6831

MILTON

Den + Family room + 4 BR, Living and Dining Rooms. Off St. Park, W/D, Deck, newly renov. $2,200. Gay Owned. Walk to T, min to 128/93. 617-696-1984, 617-291-0066

SOMERVILLE

NO FEE! Cambridge Line, 1, 2, 3, 4, bed apts nr. Porter, Union Sq. Close to T, Some pkg, pets., $975-2200. (617) 547-0026.

SOMERVILLE

NO FEE! Walk to Davis, clean, spacious, 4 BR, EIK, Laundry, D/W, Porches, sk/ $2000+utils Call OWNER 617-429-7318

ALLSTON

Kelton St. Steps to T, 3 BR/1 BA, Bright, Cats ok, 3-4 M/S, $1725. 617-450-2827

BACK BAY

Marlboro St. Elegant parlor duplex, 2 BR/1.5 BA, Brick FP, New kitch, comm fit deck, Laundry, 2-4 M/S, cats ok/ No Fee! $2600. 617-450-2827

Brighton Avail 9/1

Small 1BR bsmt apt, W/W, A/C, in private home on tree-lined St. $1050 incl utils & W/D. No smokers, but small pets OK! 617-783-3434

Cambridge Belmont Line. Lovely 2 bdrm wood flr, prch. $1,250 cat ok. R.E. 617-864-8772.

Cambridge & Somerville. Nr. Harvard, Porter & Davis. Lovely 3 & 4 bdrm. W/D, D/D, yrd, pkg. $1,350-$1,900. pets ok. R.E. 617-864-8772

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Grad apts/ $995-$1800
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Avail 9/1, 3 BR apt, LR, Kitch, Bath. Off-Street parking and Laundry in basement. In the heart of Inman Sq. $1800/mo. No pets, 617-576-7789

NO FEE! 4 Bed, Mission Hill Mod EIK, D/W, Lndry, deck, Only $2000. 617-566-1196
www.brighamcircrealty.com

SOMERVILLE: NO FEE! Harvard Sq. 4 BR $2300, Tufts area 3 BR $1800, Coin-op, prchs. avail 9/1 617-623-0762

Somerville, Nr. Union, attractive 2 bdrm W/D, pkg. $1,100; Nr. Ball, spacious 5 rm prch, $1,100. R.E. 617-864-8772 .

APTS. WANTED

EVERETT/APPLETON ST: Quiet working F sbg 1BR apt. for 9/1. Presently on Appleton St, and prefer same area. $700-$900. Chris 617-387-4628

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OPEN HOUSE 8/11, 30 Chelsea St. Fabulous 2 BR/2 Bath condos. Central Air, Garage, Storage, W/D, T stop. Minutes to Boston/Cambridge/Somerville & Beach. Motivated sellers, $240k- $259k. JG RE, 617-387-6570

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ARTIST COTTAGES Trum, Lst, Sur Mer, a four-season waterfront estate with 3 storybook cottages. Total privacy. Wanted: writers, lovers, romantics. www.lissarmer.com

HOUSES FOR SALE

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Sophisticated Unique, just beautiful State-of-the-art kitchen with granite counter tops, huge bedrooms with private baths, wonderful 35 foot great room! Easy-to-maintain lot with circular driveway and 3 car garage. Minutes to I-93! $479,900

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NEWFOUND LAKE N.H. 1 1/2 hrs. from Boston. Camp w/ style & comfort rustic campfire setting with plenty of room to star gaze. cabin. wood burning stove. (603) 744-6921

▶▶ for sale

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1991 Pontiac Firebird, white. Needs some work. **Best offer takes it!** For details call Glisery at 781-605-1550.

1997 Chrysler Sebring Convertable: Well Maintained, Tune-up/oil change every 3k miles. Power windows, power locks, dual airbags, cassette, new tires, new breaks, new speakers. 80k miles. GREAT BUY! $11,500/b.o. 508-944-9884

Dodge Neon SE
Excellent condition;CD, AC, 25,000 miles.Must sell by 8/10.
(781)-341-9080

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1979 Jaguar XJS - 43K original miles!

V12 3-spd Auto, 2DR, Dark Blue w/ camel leather interior, PS/PB, pwr. windows & doors, AC, Euro headlamps. Runs beautifully. Very fast! Thousands invested in bringing car to show quality. Serviced by Jaguar technicians. Have all records. Moved to city and need to sell. Garaged. $8600/bo. (Boston) 617-859-3211

2000 Jetta GLS tdi.
Fully loaded, great cond., 60K, $12,500 NEG.
Call: 617-592-5982

2001 Honda S 2000 Convertible
Screaming yellow, black leather interior, 6 speed, CD, Air, Power windows & brakes, aluminum wheels, super fast with handling, 7,600 mi.,extrnt cond. $30,000 or best offer. Call 617-285-5855

97 Honda Civic ES
Anti-lock brakes, power windows, moon roof, remote entry, good tires, 99K highway miles, $6,990. Call 508-992-2892

97 Honda Passport LEX
Anti-Lock Brakes, p/w, alloy wheels.99K highway miles.$12,000. Buyer will cover shipping cost upon request.
Call 505-890-6159

FURNITURE

Moving ! Full sized bed, futon, dresser,lg. computer desk, coffee table w/ end tables. Book shelf, kitchen table + 4 chairs. On gm line 617 236-8191

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5 Piece Ludwig Drum Kit
Black, 1 year old, with extra stool, crash, high-hat, cow bell, and silencer pads. $575
Call: 617-623-4189

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Taylor 810 Acoutsic Guitar
1 year old, exlint cond. at $1800
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Really Nice Stuff, Excellent Cond.
Call: 617-277-9661

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Discount cigarettes starting under $10. Shipped confidentially from the Seneca Indian Reservation. Kill Buck Trading Post. Must be 18. 1-800-290-3788 http://killbucktradingpost.com

musictheatre&arts

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music theatre &arts guaranteed gigs

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! FEM VOX !
Est. orig. melodic rock/pop band seeks powerful, dynamic, charismatic singer. Exp. a MUST. 781-695-9525.

! TENOR SAX WNTD !
Freelance tenor wanted for est GB/Dance act. MA/NH gigs. Must have car & band exp. 603-770-5785

! TENOR SAX WNTD !
Freelance tenor wanted for est GB/Dance act. MA/NH gigs. Must have car & band exp. 603-770-5785

!FEM VOX!
80's band ska singer for immed. wedding/college/club dates.Good $,fun,awesome band.781-488-5044

Acapella Doo-wop Grp
Ska baritone/baritone bass/bass singer to round out 50's est. group. Please call Mike Russo 617-469-2759.

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Are you the bassmaster general?
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Piano player/keyboardist/guitarist available for instruction, lounge act, weddings, private parties/gatherings, clubs and restaurants. $75 minimum. Call 401-751-9046

AVAILABLE BASSIST
Acoustic or electric for gigs or functions. (617) 522-2765 Jeff

BAND FORMING
punk/rockability. Guitar, bass, drums, sax. Prf in 20s. Jesse 781-629-1086 rocknsockindemon@yahoo.com

BAND FORMING
Talented sing-songwtr sks depend., creat., pro-level players 4 gigs, record, play grt music, folk/pop rock. You: drum, ld. gtr, perc, bass, keys, horns, bk-up vox, etc. 617-437-6493

BAND FORMING
Ld guitar and bass needed. Mgr. and major label insight. All original. Goo Goo Dolls / Jon Mayer. Will @ 617-285-5002

Band or members to form one, wanted for rapid national fame/exposure. You be Depeche, Knauffer, Hendrix, Vollenweider and original music inclined. Techno/trance keyboardist a big +. Creative genius/singer has vehicle ready to rock it, you be the fuel, the fire still burns. Step out of the cage and onto the stage. Call Stan 603-436-2277. Lets explore!

Band Seeking Members
Drums/Bass/Guitar w/ strong backing vox fking to add.
Jazz/Blues/Funk/Rock covers & orig. Space in Norton, MA. RobWelsh@mediaone.net or call 508-285-4087.

Bass & Drums
Exp M. drummer & fem. bass sks a N Shore band proj. Classic rock, rhythm & blues pref w/ some orig ok. Open to working separately. kap2765@draper.com for drummer nlux@mit.edu for bass.

Bass & Keys
Are you a bass or keys player bored w/ playing in 4? We are a Boston-based Greek music group that gigs & records orig. music. Dedicated players w/ a passion for performing call Thanassis 617-325-6008.

BASS & KEYS WNTD
Band seeks solid,passionate and creative bassist.Records w/ Radiohead producer in Fall.Inf.-RHead,U2,Zep.Must be serious,nice. Call 781-391-6188

Bass and Drums
Guitarist and singer looking for rhythm section.Rock band? Original,melodic,diverse,creative.Call Doug at 781-961-6880

Bass and Keys Needed
If Ben Folds' son met Van Morrison through (insert rock star of choice), then he might start a band like this. exp., vox+ for auditions email hirahproject@hotmail.com

Bass Elec & acous bass gtr, all styles. Good equip, attitude, trans. Seeks working grps. Can read or play by ear. John 978-685-7272

Bass Needed
Gigging band over 30,practice once/week,gig once/month,classic rock. Call Dave (days) 617.225.3470

BASS NEEDED ASAP
Boston hard rock band sks bass. M 21-30. CD, gigs goals. Commitment + good attitude. Call Jym 781-975-2102

Bass Needed
Riverside Train seeks solid, committed bass. Orig+cov. Steady gigs, serious fun, future. www.riversidetrainband.com srmanagement@aol.com, 617-598-1046x2397

Bass player & guitar player wanted for new major label NY based artist. Committed professional, good look/vibe, exp. in melodic modern rock. Email resume to musicmgr@mindspring.com

BASS PLAYER WTD
Infl Smiths,Cure. Have studio, CD, Gigs, Radio. Need transpo. Ryan 617-308-3313

Bass Player Wanted
Est cvr band in the S Shore sks bass player. Working w/ a booking agent. Have dates. We do Buffalo Tom, Beatles, Green Day, Cheap Trick, Blink, whatever. theelbowroom@yahoo.com or call Brian 781-696-7817.

BASS W/ VOX WNTD
FOR 60'S - 80'S CVR BAND SPACE IN QUINCY, SENSE OF HUMOR A PLUS. CALL GEORGE @ 617-770-1119.

BASS WANTED
Sonic Youth/Smith/REM. Have CDs gigs space off T pro gear & $. You: travel/studio, determination & day job. M/F 21-34. Scott 617-319-6209 kmichaels66@yahoo.com

Bass Wanted
Torque now auditioning. We have Cd, reh space, pro gear, gigs lined up, all orig music. You have talent, pro-gear, drive, trans & willing to reh 2-3 x per week. Serious inq only. Art 617-522-9579 or Gerald 617-201-2459

BASS/DRUMS/KEYS
Award-Winning Songwriting team looking for pro-level players.Not a startup. Origins! Songlist.Noel 617.842.6542

BASSIST NEEDED
Dynamic hard rock band. Orig pro quality. Infl: Zep/ Crowes/ S Garden, Gn'R/ Motley, DLPeace/ STP/ BuckCherry. Need solid chops, groove, energy + exp! Matt/Dave (617)769-0803

Bassist Needed
for Zyrah's Orange. Be into trance/dub/funk/jam + driven. dan@zyrah-sorange.com Eliot 617-921-9972

Bassist Wanted
Rockin' Soul Horns, a high energy 9 piece horn band for a dedicated bass player. Music type is mainly R&B, funk and swing. Immediate opening. For a confidential inquiry, call Bob at 401-246-1502 or Greg at 401-934-1833

Black Musicians & Artists Represent
Keys, Drums, Bkup Vox, Others. NewSoul/Funk! Peep tha web: decorunique.com/soul.htm

BRASS, REEDS & PERCUSSION WANTED
For a marching band that performs Mer-Dac mainly in NE MA. Pay is $50/parade. Contact Sal 978-685-1157 or serna@attbi.com

Christian Musicians Wanted
Est. Christian band located in the Plymouth area w/ orig songs acoustic/electric. Looking for dedicated musicians. Drummer, keys, percussionist, violinist, vocals M/F, etc... Call Dave 617-593-8600. If you're serious, so are we.

Clarinet/Flute/Cello wanted for unique new ensemble. Classical/rock/pop/. Classical training, sight-reading, and rock or jazz background pref'd. Call Dan Hermes (781)259-8109. www.hermesorchestra.com

Clarinet/Flute/Cello wanted for unique new ensemble. Classical/rock/pop/. Classical training, sight-reading, and rock or jazz background pref'd. Call Dan Hermes (781)259-8109. www.hermesorchestra.com

Crazy Train is Back
Ozzy/Sabbath tribute needs guitarist. Serious professionals only. Call 401-885-9512.

Drummer & Singer
Space rock.Manchester sound.Infl. Radiohead,The Doves,Primal Scream.Have demo,jam space.978-745-0614

Drummer
(age 42)in S.N.H. area, w/comp ideas, into British Prog rock (Yes, ELP, P.F.) sks other musicians to develop unique modern sound. Jazz & class influ welcome. Chris-603-642-6565.

Drummer and Bassist
M/F wanted for pop/rock original band.Serious inquiries only.www.thepredicates.com. Gregg:508-245-9081.

Drummer and Bassist Wanted
to augment industrial band lineup.Influences Ministry,KMFDM,and Skrew.Practice space,new CD release.617-571-0647

Drummer Available
For gigs, fill in's, studio. Have exp, transp, space with P.A. Boston/Providence area. 508-878-4606 or email chriarb@webtv.net

DRUMMER NEEDED
For punk band The Bluebloods. On a major label. Must play fast & hard. Infl: DK Murphys, B Flag, Clash. TJ 978-750-6896

DRUMMER NEEDED
Band formerly on Capitol Records with new deal soon. Dedication and ability to tour. Eddie 212-431-7709

DRUMMER NEEDED
3 piece w/ songs, space, shows, good hygiene. Must laugh at all our jokes. Personality beats experience, but competency is a definite +. Infl: VU, Mag Fields, Brit indie, Pixies, Tom 617-271-9050 theprostitutes@yahoo.com

DRUMMER NEEDED FOR CURTIS KNIGHT BAND. CURRENT & 80'S ROCK. TRANS, EXP & PRO ATTITUDE REQUIRED. 978-667-6611 CURTIS@CURTISKNIGHT.COM

DRUMMER NEEDED
For orig. ProgNewRock/PunkBand South NH. Infl: Rancid, DK Murphys, Pistols, Clash, Ramones, G-Day, The Who. Call Tony 603-434-7178

DRUMMER SEEKS
Rhythm and Blues band. Influences: BB King, Rolling Stones, Willie Dickson. Leave message ask for Chip 617-361-2109

DRUMMER SKS EXP PLAYERS
For innovative/accessible rock. Have space, van, P.A, etc.
Michael 781-396-2411

Drummer Skng Work
Top notch pro w/ lead & backup vocals. GB. classic rock prefer, but open. Experienced, team player. 508-384-7084.

DRUMMER WANTED
Monkeyfist sks hard rock drummer for covers/orig. Infl: Sabbath, Priest, Zeppelin, Halen, etc. Reh space in Waltham. Colin @ 781-899-5371 colinday@rcn.com

Drums & Vox Needed
Fast Rockin'Roll band needs Drummer-Fast & Furious & Singer-not screamer-guit a +. Into: D Boys, C Trick, S Distortion, S Pistols. Space in Allston, gigs, CD. Call 617-792-1339

Drums seeks instr-vocals for cruise ship band. 6 mos. commit. Pros only. Call 401-435-6887.

Drums,Bass,& 2nd Gtr
Needed for original rock band. Melodic, smart, energetic, and serious. Hear clips at audiants.com Info@audiants.com

Drums/Keys/Other
Wntd for orig rock, funk, jazz grp. Gigs, recding, wrtng. Call 617-846-6094

DYNAMIC FEM SINGER
Avail for GB/$ gigs & recording projects. Versatile black fem, 24, Berklee grad. Sks estb working GB band. Team player & dedicated. 617-427-2129

ELECTRIC BASS
Groove plyr. exp w/most styles, w/strength in blues, rock, & R&B. Avail for sessions, aff-ins & tours. Paid sits only. Tom Martin @ 603-978-2178 or www.electricbass.net

Elvis Costello
Ska Burt Bacharach to create modern pop classics. Inspired by Beatles, XTC, Crenshaw, J. Jackson, V Morrison, N Lowe, Replacements. info@djusa.com

Exp Ld Guitarist Avail
Most exp w/ classic rock 60's - 80's. Also play blues, jazz & country. Sks working good $$ gigs. Serious chops & equip. Mike Ive a msg 978-937-2076

Experienced Guitarist
seeks North Shore guitarist/band/others to jam/gig Blues & Blues Rock covers. Roger 978-948-3817.

F Vox wntd
Melodic F vox wanted for Doom "Metal" Band. Music is slow monotonous at times and creepy as hell. Transportation a must. Please call for details. 781-647-5092

Fem Vox Wanted
For Worc area. Tp 40/gb bnd must have exp/good stage pres 2-3 wknds/month. demo tape helpful 978-537-8209.

FEMALE MUSICIANS WANTED
Inf. Kittie, Linkin Park, Hole, Ramones, etc. 781-237-7627 Tom.

FEMALE SINGER
Versatile & powerful needed for estb. roots band, rock, soul & R&B. Practice 1 per week, gig 1-2 x per month. Call JC 617-271-3886

GB/Lead Guitarist-Exp Pro w/100's of midi's+equip, PA, Tux. Sks working GB Band, duo/trio etc. Rich 978-468-0259

Geostar Wants You
Looking to join/form a trip hop, electronica, eclectic band. Infl: Portishead, Beck, Soul Coughing, PJ Intl tour exp. 1 Looking for serious.but fun! Robhuntley@hotmail.com

Gtr/Vcc seeking
(some keyboard) Mainstream, light rock cover band. Part-time. Mike Chelmsford 978-251-0556

Guit &/or Keys Nded
For prof band working every wk, some travel invl, must sing, 603-286-7260, leave message

GUITAR LESSONS
22 yrs.exp. I'll teach you what you want to learn. Also avl. for studio work. Jim 978-664-0547

Guitar Player Looking...
to join/form an orig band. Goals = perform & record, sound = B Crows, E.C., Hendrix, Allmans. Call Howard 617-783-4001

Guitar,Bass,Keyboard
Guitar/drummer forming cover jam band,mostly covers,some originals.Vox helpful.Classic rock,blues.Have space.Dave 617-718-0497

Guitar/Singer/Sngwrtr
Looking for guitarist/musicians to start a band. Have a few songs already written. Infl: Creed, STP, Gn'R. Call Dan at 617-842-5810 if interested.

Guitarist Avl
Boston based professional musician, experienced in all styles, available for gigs. Specialty last minute sub gigs. Electric/acoustic/vocals. 617-480-0609

Guitarist Looking
Gtr plyr 23 sks band/others to write & gig w/. 7 yr exp, pro gear, trans & poss gigs. Inf: Cure, Tool, Wes Montgomery, FMM & Zep. Rob 781-789-9755

GUITARIST WANTED
exp. versatile by singer song writer to collaborate, perform, record rock, pop style inf: Tori, Fiona, PJ. Poe 617 523-6473

Guitarist Wntd (Lead)
For Orig rock band. Infl: Creed/Queensryche. Send Demo to CastleGate Entertainment, PO Box 125, Marblehead, MA 01945

Guitarist WTD
Harmonies big plus+to form GB duo/trio rock/folk/country
Elizabeth 617-784-9825
knicketteer@hotmail.com

GUITARIST
WANTED. 21+ 2nd gtr to join lineup for indie-rock band. Infl: Cath Wheel, Hum, MBV, Sunny Day. Jim @ photgraphics@attbi.com

Guitarist Sought
Sngr/writer, 38, on Cape sks advanced guitarist acou/elec many styles. Write, rec, gig form band. Doug 508-539-2110

Guitarist Rhythm & LD
Looking for musicians,VOX, BSS, DRMS, GTR. Rock Metal.
GNR, Iron Maiden, Flr.
Call 617-388-3542

GUITARIST,SOULFUL
Soulful and Reliable lead/rhythm guitarist with 20 years experience seeks recording work. Electric/Acoustic guitars, excellent equipment. Rock, Pop, R&B, Hip-Hop, Funk, Dance, Electronica Genres. Call Garrin Toll-Free at 888-GTR-SOUL.

GUITARIST/SINGER
Wtd by singer/songwriter to form Duo. Original & Covers Pop & Diverse influences. 978-546-8477. JSP200@MSN.COM

GUITARIST/DRUMMER
Wanted for a unique new band. Acoustic classical/funk/pop. Solid groove & classical training pref'd. Sightreading req'd. Call Dan 781-259-8109
www.hermesorchestra.com

Guitars & players wanted to jam on Social D & other stuff, some Aerosmith. Form cover band around it. Not a tribute band. All welcome please call. 781-793-0315

Have the CD,
Label, Studio. Need: Band!
Cracker, S Devine & E Costello. Need: ld gtr, r gtr, bass, keys & drums. info@markbailes.com 617-512-7534.

Hillbilly/Western Swing
Twilight Rhythm Ranchers looking to add fem vox, steel, fiddle, or piano. 617-641-2904 or whunt@mdevelop.com

Hysteria
The Def Leppard Tribute Show sks drummer w/ solid meter. Must have prof. attitude. Willing to travel. Call Chris at 401-559-8699.

INDUSTRIAL
"Veins n Cables" seeking musicians. S. Puppy, NIN, M. Manson, Orgy. 19-25. Adam: 617-782-7625 Dave: 781-246-8997

Jazz Pianist
To play standards, Miles, Monk, Coltrane, etc. Jam now, gigs later. Ricardo: 617-417-1137. Dan: 781-643-3316

JAZZ/BLUES VOX
Seeking pro. pianist, bass & drums for performing standards & pop tunes. Call Dianna after 6 pm 617-287-2620

Keyboardist Needed
Smooth Jazz/R&B/Soul. Estb. GB band booking high-end venues for spring. Looking for talented keyboardist w/ gear and transpo. We have prof. promo kit, demo, free rehearsal space and top-notch equip. Rino 617-339-5773 voice/pger.

LEAD GTR AVAIL.
To join wrkng or near-wkng heavy metal/hard rock band. Have killer equip, chops, exp, dedication. U must have same. Pro situat. only. Covers and/or orig. Infl: Ozzy, Zeppelin, Buckcherry, STP, Creed, etc. Call Kevin @ 978-744-8369

LEAD GTR. AVAIL.
Looking for serious musicians in working/near working band. Play w/ a blues/rock feel and have excel. improv skills. Infl. range from Hendrix/Doors to Nirvana/Dylan. Prefer 20's. Call John, 617-492-3260. jbrennan77@hotmail.com

LEAD GUITAR WTD
Orig. & cover rock, funk & blues band. Gig 1-2 nights/wk. Also acoustic gigs, vox a +. Must have trans. Alan 978-369-2370

Lead Singer Avail
Looking to join punk/alternative band. Has performing exp. Infl: Greenday/Pistols/Cheap Trick/Replacements/Stones. Call Tommy 617-628-5161

Lead Singer Avail
Looking to join punk/alternative band. Has performing exp. Infl: Greenday/Pistols/Cheap Trick/Replacements/Stones. Call Tommy 617-628-5161

MALE VOCALS NEEDED
Working show/GB band seeks M lead vocals w/flex eve/wknd scheds. call 978-443-4036.

Mandolin w/ Vocals
seeks acoustic players to join/form energetic old-timey, vaudeville, and blue grass group. Matt 617-628-1832

MUSICIANS
Guitar, bass, vocals wanted for heavy, melodic, hypnotic, tribal, hard rock/metal band.

Call Chris 617-840-1568

Musicians/Female VOX
Serious gigging club, cover band. Nds. lead guitarist and female vox asap.Must be avail. weekends.Mark: 617-471-3010

NE's most polished, solid working GBband sks fem vox 30+. Musts: Celine, Whitney, PCline, Shania. Str pwr ballads requ, gd harm, ear, team plyr, gd look. We offer nice people, min effort & gdB. Call 978-433-6188

Need Musicians
21 yr old songwrtr looking for M/F musicians, ages 18-27 to form orig band. Vocals a +. All musical infl, esp rock & R&B soul. Nikechi 617-361-0563

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www.MusiciansContact.com
View paying jobs and resumes online. Thousands of musicians have used us for 33 years. Log on or call 818-888-7879

Pro Guitar/Vox Sks
Hard rock drummer and bassist to rock. Have Cd originals, covers, $, & gigs, etc. Call now Brockton 508-894-0002

Prog Rock/Misc.
working cover start up needs musicians. Write drummer Philhappy@Hotmail.com

Rising Blind ska Guitar/Vocals a + for melodic, dynamic, post-rock band. Infl incl U2, Beatles, APC, Tool, Pumpkins, Sunny Day etc...Have space & gear! Call Jay 617-825-3499 or Greg 617-388-7816.

ROCK BASSIST WTD
Orig. rock band booking for bluesy player. Must enjoy playing the blues, classic and modern rock, jams and orig. music.Call Tim @ 617-640-9224

ROCK/POP VOCALIST
Needed immediately for national project. Must sound like Blink 182, Sum 41, etc. Call 401-241-4782

SAX WANTED
MIDI based duo, rehearse in Carlisle, all styles. Looking to gig 1-2 times a month. Vocals a plus. John @ 978-371-8070.

Sax/Bass/Key/Vox
Gigging band seeks. Must read and improvise, have trans, and equip. Call 781-986-8181 or
email wanasi@hotmail.com

Seeking Bassist
For touring original punk/rock/reggae band.PVD Area. Email zoxband@hotmail.com or www.zoxband.com.

Seeking Guitar/Drums
Singer/songerwriter/bass looking to complete rock band. Infl: Foos, Sting, Radiohead. Innovative Versatile inspired dedicated players (20-29) w/spiritual tie to music wanted. Backing vox & sense of humor a+. www.mp3.com/unraveled. Jon (978) 455-0066 unraveled9@yahoo.com

Seeking Lead Singer
For gigging original rock reggae band. Email zox@brown.edu or www.mp3.com/zox. Providence area.

Serious Opportunity
For guitar/vocalist. Successful Boston based recording and touring band with label, booking agent and full time work with $ is looking for a versatile guitarist/vocalist. Pros only please. Must send demo and photo to: PO Box 2223 Tisbury, MA 02568 508-728-3943

SINGER FORMING 80's & more cover band. Infl: Queen, Journey, Bon Jovi, Billy Joel, Crue, & Skid Row. Jon 781/391-7813

Singer Seeking
Bass, drums, & guitar for orig Green Day-like punk band. I am a front girl &q for friendly musicians to play out/grow with. Beginners welcome. 18-29. Carol 978-897-9777

Singer Wanted
Experience Jones,Boston rockers making fst groove need singer with ideas.Call Brendan 617-262-8359

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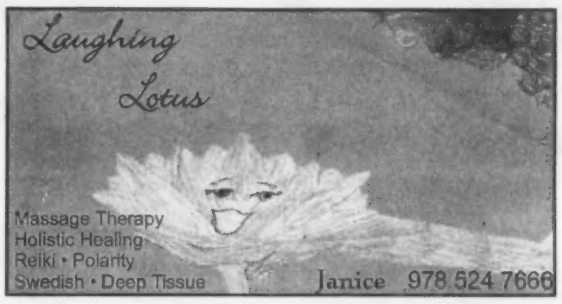

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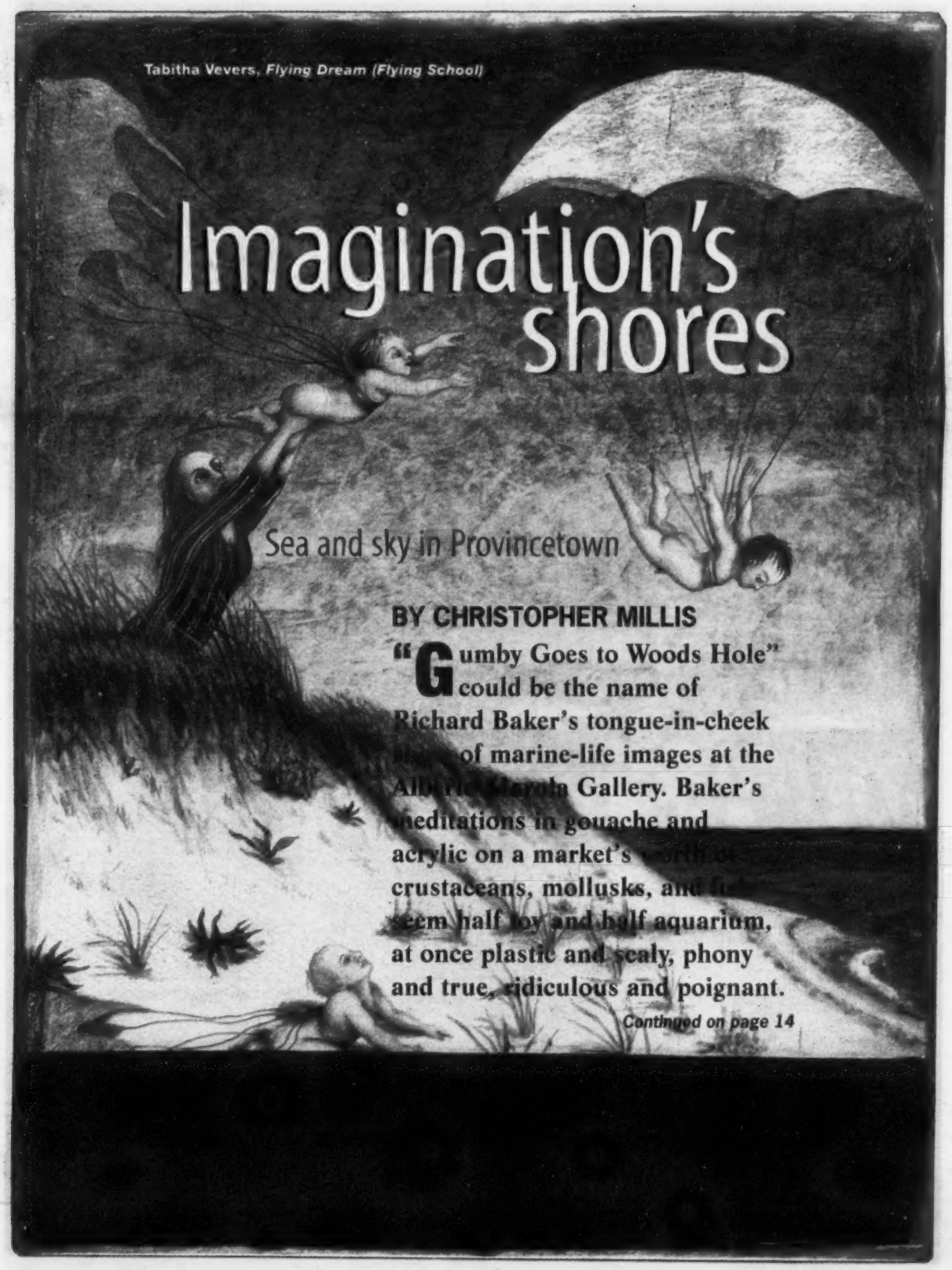


Imagination's shores

Sea and sky in Provincetown

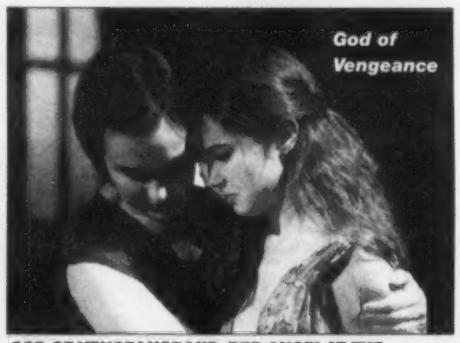
BY CHRISTOPHER MILLIS

"Gumby Goes to Woods Hole" could be the name of Richard Baker's tongue-in-cheek [illegible] of marine-life images at the Alb[illegible] Gallery. Baker's meditations in gouache and acrylic on a market's worth of crustaceans, mollusks, and fi[illegible] seem half toy and half aquarium, at once plastic and scaly, phony and true, ridiculous and poignant.

Continued on page 14

BRUCE SPRINGSTEEN PHOTO BY ERIC ANTONIOU

Theater in the BERKSHIRES



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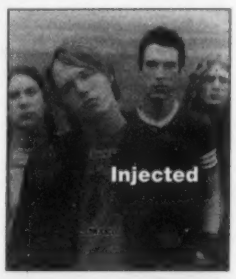

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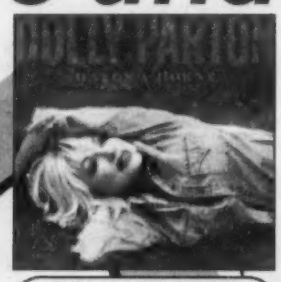

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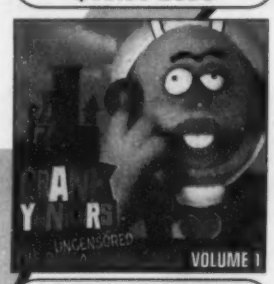

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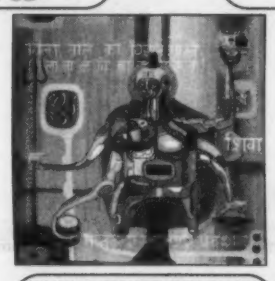

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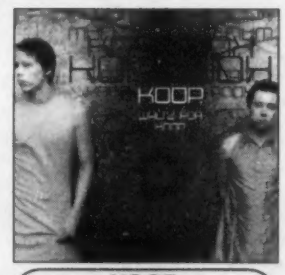

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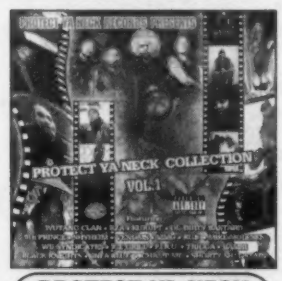

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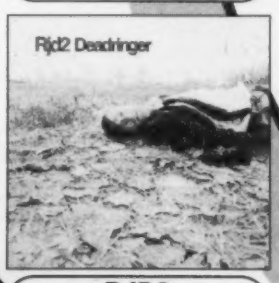

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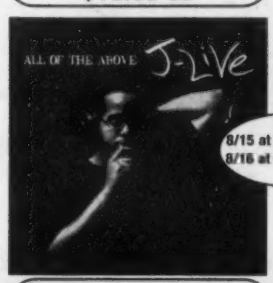

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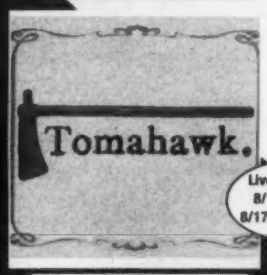

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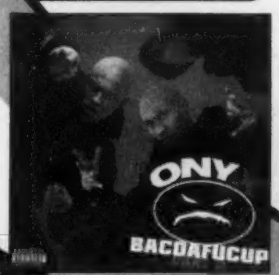

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Picture imperfect

Robert Evans's lifestyle of the rich and fatuous

BY CHRIS FUJIWARA

"Fuck 'em, fuck 'em all" — words to live by, truly, and the last five words of the most vigorous and entertaining of all Hollywood memoirs, Robert Evans's *The Kid Stays in the Picture*. Evans had a brief career as a Hollywood actor in the late '50s, but he left his biggest mark on film history as head of production at Paramount from 1966 to 1974.

Because it's largely about that turbulent period, and because Evans is so compelling as both a subject and a storyteller, Brett Morgen & Nanette Burstein's film of Evans's life can't help being interesting. But what kind of film is it? It's part hagiography: Evans's own self-idealization, given more or less straight. He narrates the documentary, and his perceptions and personality dominate it. The film becomes the almost direct self-display of a man of great charisma, gifts, and power — and it celebrates these qualities for their own sake, with no critical analysis of the ends to which they're used. (*Vanity Fair* editor Graydon Carter didn't co-produce the film for nothing.)

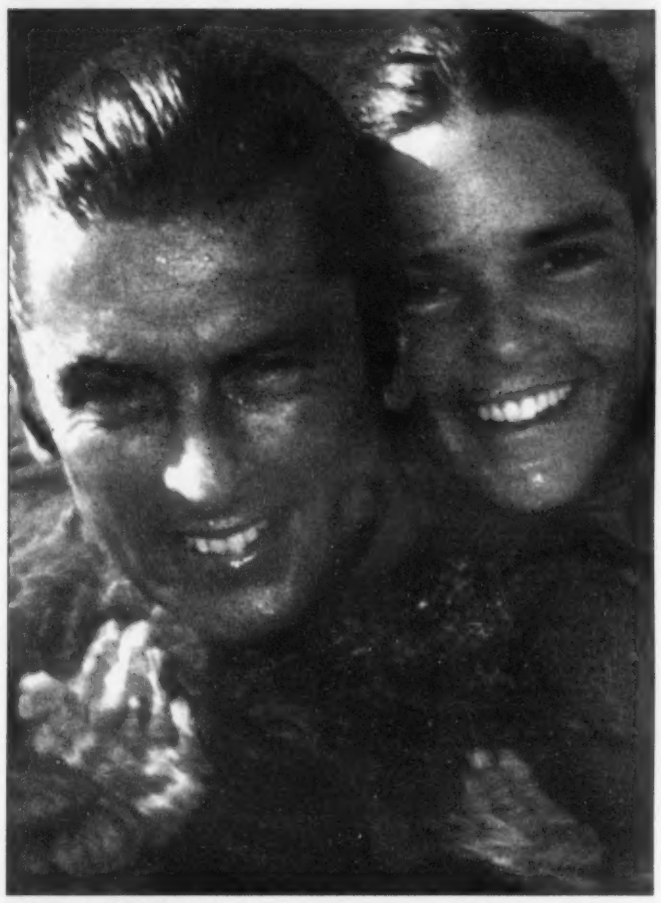
★★★
The Kid Stays in the Picture
Directed by Brett Morgen and Nanette Burstein. Adapted by Morgen from the book by Robert Evans. With Robert Evans. A USA Films release. (91 minutes) At the Copley Place and the Kendall Square.

At times *The Kid Stays in the Picture* is like a feature-length expansion of the 1969 promo in which Evans (directed by Mike Nichols, no less) gave a confidence boost to executives of Gulf + Western, which owned Paramount. The excerpt in the documentary shows a determined, boyishly sincere, and frighteningly slick Evans manipulating the buzzwords of the day. ("*Love Story* is going to start a new trend in movies . . . toward telling a story about how it feels rather than where it's at.")

The gonzo quality of *Kid* the movie comes from Evans's voice, the same voice we get in his book: combative, crass, shrewd, paranoid, outrageous — the compulsive, familiar monologue of someone who's determined, over your protests, to wrap you up in his personal myth. The film is only half-honest in what it does with this voice and this myth. Morgen and Burstein know that, given half a chance, Evans will seduce everyone in the audience who's not predisposed to write him off as an asshole, so they give him more than half a chance: they practically let him write the script. They end up without a point of view of their own — not enough of one, anyway, to call him on his claims of authorship of *The Godfather* and *Chinatown*, or to delve into his identification with his house.

Morgen and Burstein are somewhat in awe of Evans, so they pretend to be amused by him. They drape the story in velvety irony and ornament it with Hollywood-peekaboo touches: the syrupy opening shots (which could be from a *Lifestyles of the Rich and Famous* episode directed by John Waters) in which the camera glides through Evans's luxury mansion; the perpetual flow of gossip-mag snapshots under Evans's slurry voice; the funny video clips (chosen to suggest that Evans has always had a timeless cool, whereas almost everyone else we see is sort of dated).

Being addicted to eye candy, the filmmakers won't allow a still photograph on screen without doctoring it so that the figures move apart or together — sometimes in flagrant disregard for the meaning of the image in Evans's story. Perhaps the most disappointing part of this documentary (along with the rushed, perfunctory cocaine sequence — obligatory in a documentary on the American '70s?) is the section dealing with Evans's self-commitment to a mental institution. Deprived for once of direct media coverage of their subject's life, Morgen and Burstein resort to a potpourri of violent clips from films he produced or starred in; this culminates in an absurd trailer for *The Fiend Who Walked the West*, the 1958 picture that (supposedly) doomed his acting career. The filmmakers refer to this trailer often during *The Kid Stays in the Picture*, seeing it as an all-purpose trope for — what? insanity? failure? weirdness? In any case, the use of these clips to represent mental illness is questionable.



LOVE STORY? *Robert Evans's marriage to Ali MacGraw didn't last even as long as his tenure at Paramount.*

If you see the film, stay for the end credits, in which Dustin Hoffman (on the *Marathon Man* set in 1976) gives a brilliant, hilarious impression of Robert Evans 20 years in the future. Hoffman's rambling single-take monologue should be transcribed and published as an acting exercise or a prose poem. It's one of the highlights of *The Kid Stays in the Picture*. ■

He loves Paris

Looking back at *Pépé le Moko*

BY STEVE VINEBERG

Julien Duvivier made the glorious romantic melodrama *Pépé le Moko* in the midst of a great age in French film, the heyday of Jean Renoir, Marcel Carné, René Clair, Jean Vigo. Duvivier is seldom remembered in the company of these masters, but a number of his pictures deserve a second look (like the 1932 *Carrot Top*). He reached his peak in 1937, when he turned out *The Golem*, *Un carnet de bal*, and *Pépé le Moko*. In *Un carnet de bal*, a woman tracks down the men on the dance card of her first ball, a precious souvenir of her youth in a provincial French town; at the climax, one of them escorts her once more to the local ball, which has survived the years, and she discovers to her dismay how her memory has glorified this tawdry setting. *Pépé le Moko*, which the Brattle is showing this weekend in a restored print, is also about memory and romance, but Duvivier omits the realistic disenchantment. You're wafted out of the theater on a mist of exquisite pathos.

Jean Gabin brings his proletarian lyricism — and one of the great tragic faces of the era, with its heavy-lidded, sparkling eyes and resigned smile — to the role of Pépé, a jewel thief hiding out in the Casbah, the most exotic and mysterious quarter of Algiers. (Gabin's career had taken off the previous year, when he played the doomed hero of Carné's *Daybreak*. This was also the year he starred in Renoir's *La grande illusion* — and his co-star in that picture, Marcel Dalio, shows up here in the small, colorful role of the police informant L'Arbi.) Only in the Casbah, an isolated, labyrinthine area that he rules like a benign prince, is Pépé free from the long arm of the French justice system. He's courtly even to Inspector Slimane (Lucas Gridoux), whom he meets daily; the men respect each other, and Pépé treats the policeman's efforts to draw him out of his sanctuary with ironic wit, as if they were the latest maneuvers in a protracted chess match. But the thief feels he's suffocating here, despite the tender (and increasingly desperate) ministrations of his mistress, Inès (Line Noro). He aches to return to Paris, where he was happy. And then suddenly a breath of Paris enters the dank, sea-choked Casbah, in the person of Gaby (Mireille Balin), a tourist who is merely slumming until she meets Pépé.

VIVE LA FRANCE? *Jean Gabin is caught between Mireille Balin and Lucas Gridoux.*

★★★
Pépé le Moko
Directed by Julien Duvivier. Screenplay by Duvivier, Jacques Constant, Henri Jeanson, and Henri La Barthe. Based on the novel by La Barthe. With Jean Gabin, Mireille Balin, Gabriel Gabrio, Lucas Gridoux, Gilbert Gil, Line Noro, Saturnin Fabre, Fernand Charpin, Marcel Dalio, Gaston Modot, Fréhel, and Olga Lord. In French with English subtitles. (1937/b&w/90 minutes) At the Brattle this weekend, August 9 through 11.

The movie conveys its romantic tale in a series of candied visual flourishes. In her lamé chemise, diamonds on her arms and neck and dangling from her ears, her eyebrows penciled and arched, her hair backlit so that it builds into a blond halo, Balin is a walking objet d'art. The dense, honeycombed quarter is a production designer's dream (Jacques Krauss created it), and it's shot by Marc Fossard and Jules Kruger from a series of angles to emphasize its oddness and closeness. There's a vivid sequence where Pépé and his cohort take revenge on the fat worm (Fernand Charpin) who's betrayed one of the gang, the impulsive young Pierrot (Gilbert Gil), to the cops.

Movie lovers will find much to cherish in Duvivier's film — like the scene where the one-time café sensation Tania (Fréhel) sings along with a record of her signature ballad, weeping at this reminder of her vanished glory days; the scene where Gaby flings her jewels on the bed as she walks out on the rich man who's been keeping her — and then, reconsidering the impracticality of her gesture, takes them back on her way to the door; and especially the exchange when Pépé and Gaby recite together the names of the Paris Métro stations. Duvivier directs this last moment like a duet that defines both Pépé's longing for Paris and his identification of Gaby with a magical world beyond the Casbah. When she sails back to France at the end of the picture, Duvivier frames the image of the ship through a gate that looks like the bars of a prison cell. The film isn't profound — it's a classic entertainment, along the lines of *Casablanca* — but there's a visual and emotional completeness to it. Duvivier might have called it *Exile from Happiness*. ■

Good guests and bad

The Woods Hole Film Fest

film culture by Gerald Peary

Ireland's David Elio Malocco discovered the Woods Hole Film Festival on the Web, a small American fest championing independent works, so he mailed a tape of his feature, ***Virgin Cowboys***. Any chance for the North American premiere? He'd come with his film; even if the fest couldn't pay his way across the Atlantic. It was the ideal offer for Woods Hole, in its 11th shoestring, all-volunteer year, especially since *Virgin Cowboys* proved an adept, genre-savvy heist film. Malocco arrived at the Cape for the July 30 screening, at which the audience got off on the motley cast of burly scoundrels. He stayed all week, attending seminars and other filmmakers' screenings and making himself available. A perfect film-festival guest.

On the other hand . . .

The middle-aged crowd lining up for ***Made-Up***, Woods Hole's closing-night film on August 3, was kept waiting in a hallway for more than half an hour because the film's director, Tony Shalhoub, and producer, Lynne Adams, felt that there was too much blue on the screen when their DV film was projected. Thus began a long night of out-in-the-open grumbling that this showing of the Jamaica Plain–shot feature was being ruined by the unprofessional Woods Hole crew. I witnessed Lynne Adams chewing someone out because the picture was too dark. At the end, the *Made-Up* people bolted for their Martha's Vineyard ferry without thanking anyone from the fest.

The audience, of course, didn't give a darn about the brouhaha. It was jubilant to have a couple of film personalities in attendance, Shalhoub and his wife, Brooke Adams, the movie's lead; and it was with the story all the way, guffawing at the corniest jokes and reveling at the obvious plot twists. I can understand film artists wanting their movie shown in the best technical circumstances, but *Made-Up* isn't exactly *The Rules of the Game*. It's an opened-up version of Lynne Adams's middlebrow stage play about a 40ish woman whose daughter wants to be a cosmetologist instead of going to college and wants to practice her makeover art on her graying mom. There's a reason that *Made-Up* hasn't found a distributor: it's community-theater square.

Fortunately, the Woods Hole Fest had other made-in-Massachusetts indies on its well-chosen 2002 program:

"THE BOOK AND THE ROSE": *Chris Kennedy finds love via* Anna Karenina.

"The Book and the Rose." A 29-minute narrative by Springfield's Jeff Bemiss, set in 1942 and with dazzling production values, about the epistolary romance of a draftee and the mystery woman he has discovered through her notes in a used copy of *Anna Karenina*. Hollywood should come scrambling.

The Gift of the Game. A warm, vastly entertaining, boys-of-summer documentary by Boston's Bill Haney. Florida writer Randy Wayne White and some middle-aged guys, including screwball former major leaguers Bill Lee and Jon Warden, travel to Cuba to uncover the remnants of Ernest Hemingway's 1940 ballclub and to bring bats, baseballs, and equipment to Cuban kids. The political message: "Castro sucks, the Cuban people are our amigos." Lots of funky baseball, plus Bill "Spaceman" Lee's riff on metaphor in *The Old Man and the Sea*.

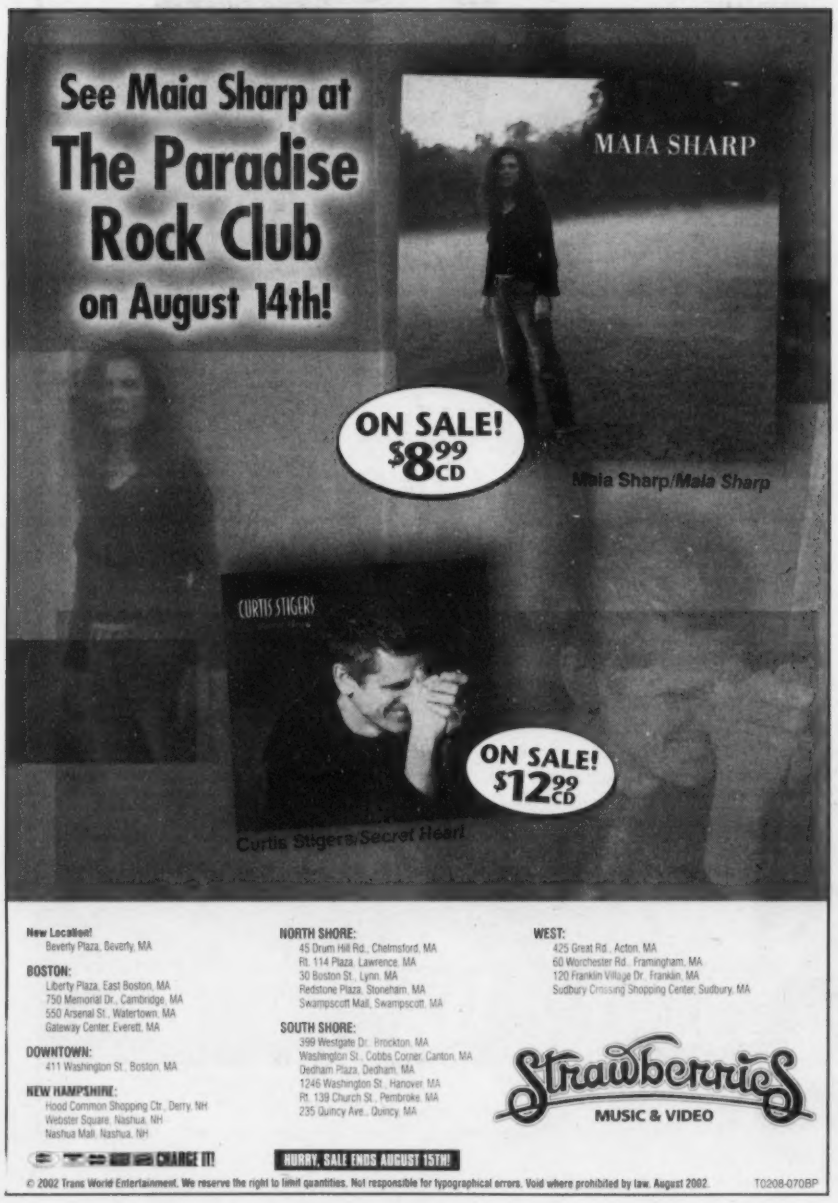
A Centered Universe. Former Bostonian Kaylyn Thornal's gripping probe into the long life of the Dennis-based sculptor Harry Holl, now 80, who at key moments in his life rejected wives and daughters so that he could be free to work. "I want people to leave this movie not knowing if they like Harry or hate him," Thornal told me, and it's this refusal to sentimentalize her charismatic subject that gives this nonfiction work its muscle.

Imagining Robert. Northampton's Lawrence Hott made this stirring, troubling documentary about New York novelist Jay Neugeboren and his brother Robert, who has spent 38 years in mental institutions. At the time of the filming, Robert had at last been moved to a halfway house, where he is alternately endearing and hilarious, a Groucho with a beret and cigar, and an angry, belligerent mess. A must for the Boston Jewish Film Festival.

Water for the Moon. A dreamy, enchanting animation by Jamaica Plain's Jenny McCracken about a woman who discovers a man in her closet. Very Eastern European puppetry, in classic black-and-white.

THE HARVARD FILM ARCHIVE'S summer "Actors A-Z" series finishes up this Saturday, August 10, with ***Torment*** (1944), the familiar tale of a repressive teacher at a private boys' high school. You also get to watch Swedish filmmaker Alf Sjöberg's Fritz Langian expressionism duke it out with young Ingmar Bergman's earnest, preachy screenplay. The "Z" is actress Mai Zetterling, who's admirable as a battered, self-loathing floozy. ■

Gerald Peary can be reached at gpeary@world.std.com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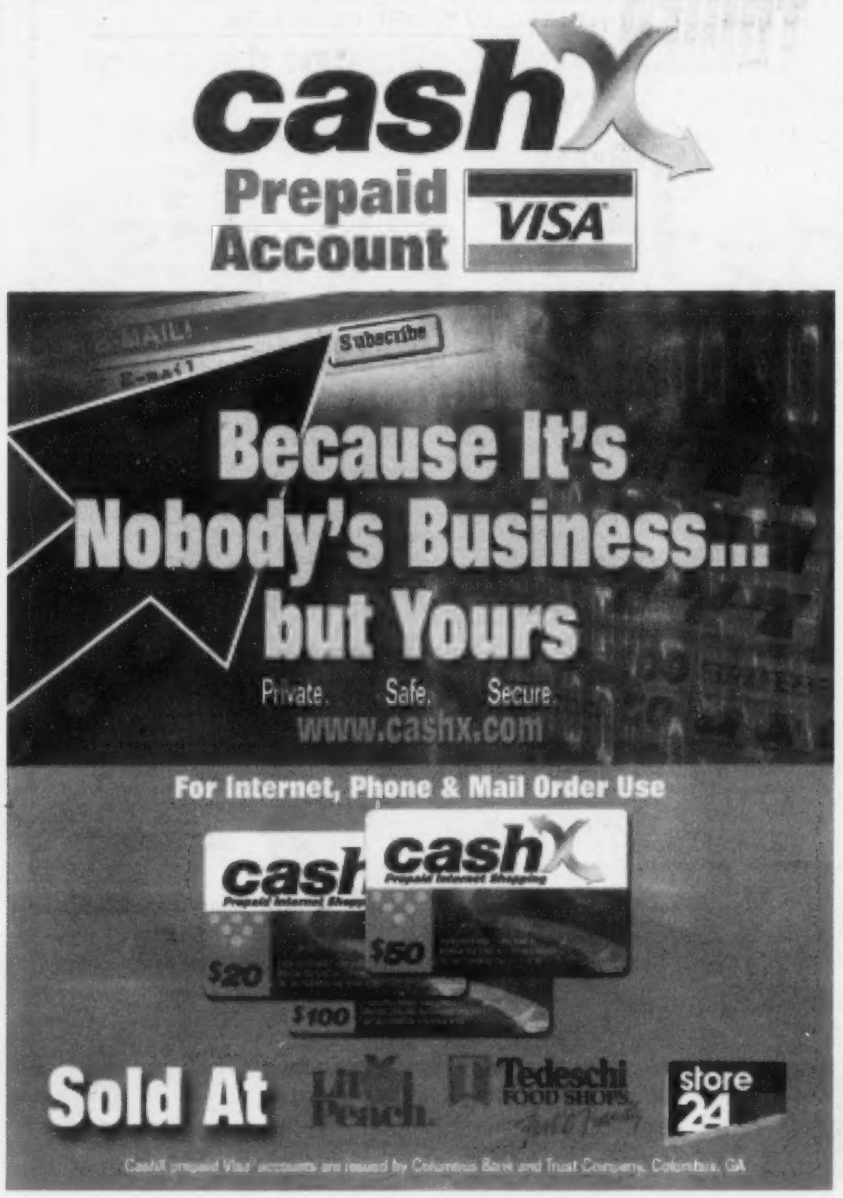

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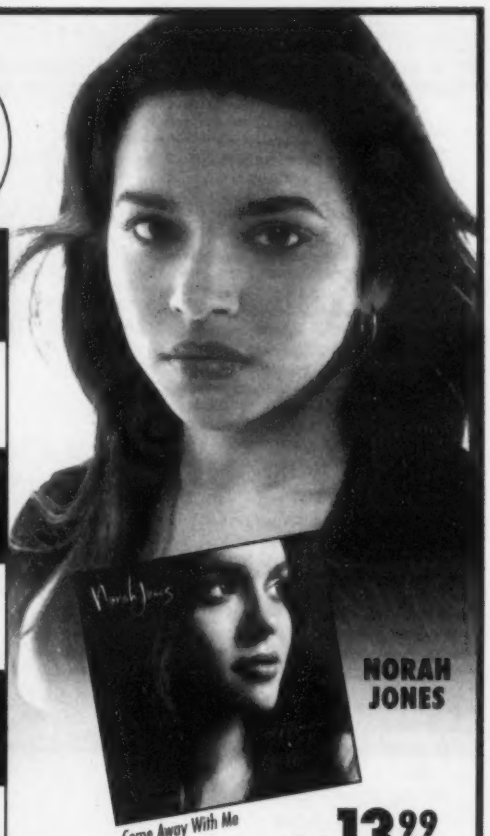

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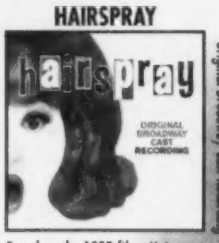

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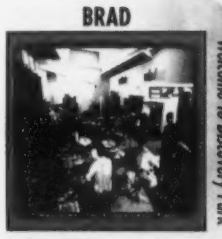

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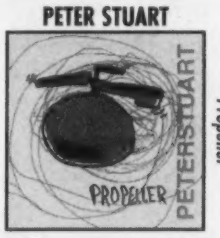

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ADRIFT

Fathers and sons figure prominently in recent Hollywood movies from *Road to Perdition* to *Austin Powers in Goldmember*, so films like this Tom Curran documentary are useful in depicting a real such relationship. Curran's hour-long effort attempts to come to terms with, among other things, the unspoken sense of relief he felt at age 12 when his mom told him his dad was dead. An Irish-American overachiever, Tom's father had moved his family out of Boston to Alaska because he realized he couldn't compete politically with the other local Irish-American family of overachievers, the Kennedys. His career as the Anchorage DA was triumphant but brief, ending with the Republican takeover of state government.

ADRIFT: *the Curran family in Anchorage; that's Tom at the top left.*

But his legacy to his children was longer-lasting, since he drove his three sons (Tom is the eldest) and his daughter (now a body-building champion) to "be number one" at whatever they attempted — namely the same sports, hockey and baseball, he excelled at himself. Tom Curran never became a professional athlete, but he shows the makings of a gifted, sensitive filmmaker as he weaves voiceover memories, interviews with his mother and siblings, home videos, artful re-creations, and evocative images — a drive along the Alaska coast, a cormorant under a bridge — into this lingering portrait of paternity. (56 minutes) *Friday through Sunday and Thursday and then August 17, 24, and 25 at the Museum of Fine Arts.*

— Peter Keough

MARTIN LAWRENCE LIVE: RUNTELDAT

Forget the much-hyped opening to the new *Austin Powers* — the first five or so minutes of Martin Lawrence's stand-up comedy film is the most hilarious thing you'll see all summer. It's here, before Lawrence takes the stage, that we're privileged to watch a retrospective, set to sappy music, of his life, his career, and his — get ready to empathize — troubles with the tabloids. Interspersed throughout are words of wisdom ("No one is immune to the trials and tribulations of life") spoken in the heaviest of tones. And then, just when you think you can't laugh any harder, director David Raynr goes for plodding symbolism with footage of Lawrence . . . underwater.

The comic eventually comes up for air and delivers a raunchy, often reflective set that never rises above middling stand-up. Indeed, the only thing that sets him apart from countless other comics across the country is that he has the money to executive-produce a film dedicated to telling us how important he is. Funny stuff. *At the Boston Common, the Fenway, and the Fresh Pond and in the suburbs.*

— Mark Bazer

SPY KIDS 2: THE ISLAND OF LOST DREAMS

Spy Kids, the tepid kiddie James Bond romp from "serious" director Robert Rodriguez, did boffo box office and was trumpeted a smashing success. With this sequel, the director and the usual suspects return with something fresher, wittier, and altogether more entertaining.

Spy siblings Carmen (Alexa Vega) and Juni (Daryl Sabara) Cortez are now part of the OSS junior intelligence organization. They save the president's daughter from a gonzo amusement-park ride and then set out to find an uncharted island and locate a cloaking device that can also render electrical equipment inoperable. Steve Buscemi plays the island's mad scientist, who's created a Noah's Ark of genetically altered freaks (literal hybrids of cat-fish, horse-flies and spider-monkeys). Antonio Banderas and Carla Gugino return as the spy parents, and Ricardo Montalban and Holland Taylor check in as cheeky spy grandparents. There's even a tandem of rival spy kids (Matt O'Leary and Emily Osment) to add a dash of intrigue and romance. The colorful FX spruce up the already sprightly narrative — and be sure to stick around for the Britney-esque video as the credits roll. (97 minutes) *At the Boston Common, the Fenway, the Fresh Pond, and the Circle and in the suburbs.*

— Tom Meek

XXX

As befits its title, *XXX* achieves a kind of generic purity in repeating its own hyperkinetic trailers for 90 minutes. Linking the appeal of their surprise hit *The Fast and the Furious* with this summer's infatuation with secret agents, director Rob Cohen and bullet-headed star Vin Diesel reunite for a sometimes jaw-dropping, mostly eye-numbing exercise in explosions and high-speed chases.

When yet another tuxedo'd agent gets iced in the investigation of Anarchy 99, a mafia-like cabal of ex–Soviet military out to rule the world, National Security Agency honcho Augustus Gibbons (Samuel L. Jackson sporting a scar that looks like a week-old fried egg) decides it's time to enlist someone without "the stink of training," an amateur who's among "the best and the brightest of the scum of the earth." Xander Cage (Diesel), meanwhile, an extreme athlete with a subversive streak, is elaborately trashing the Corvette of a congressman who's out to ban raunchy rock lyrics and video games. The best moment in the film, it draws the attention of Augustus and company, who coerce Xander into serving his country as the film deteriorates into a litany of raunchy rock music and video-game-like stunts increasing in complexity, noise, and meaninglessness. Cohen and Diesel tap into an "alternative" culture of heavy metal, tattoos, and skateboarding and pit it against its logical extreme — nihilists with weapons of mass destruction — in a flag-waving product that discourages thinking, so I think it's safe to say we can look forward to an *XXX II*. (124 minutes) *At the Boston Common, the Fenway, the Fresh Pond, and the Circle and in the suburbs.*

— Peter Keough

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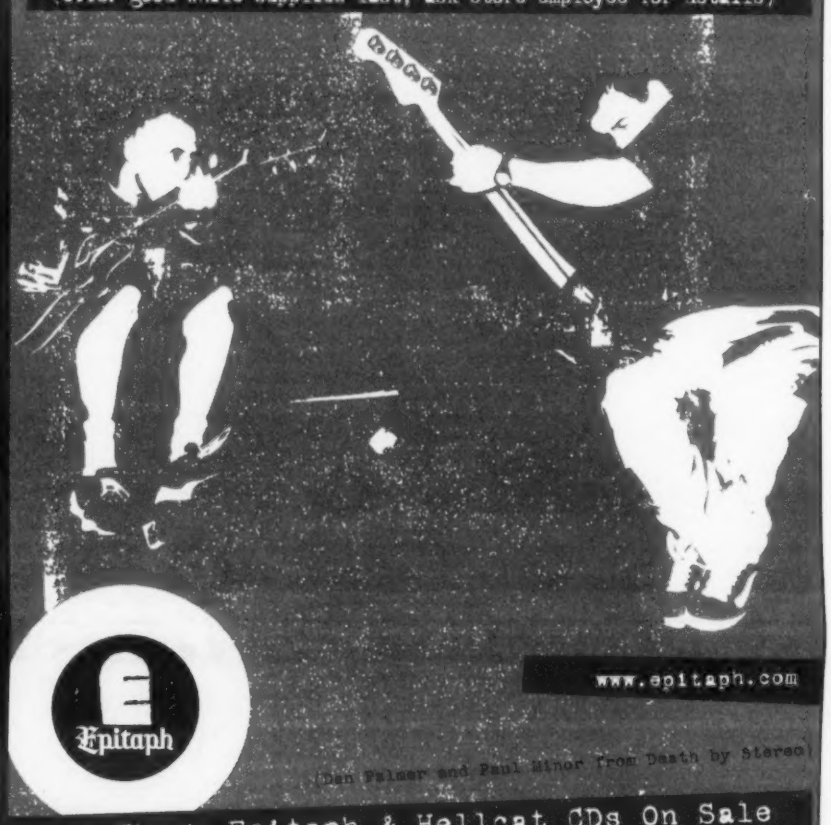

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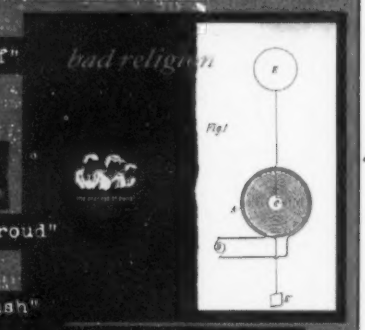

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God trumps *Angel*

Margulies and Bogosian in the Berkshires

BY CAROLYN CLAY

WILLIAMSTOWN — Desire and brimstone reigned last week at the Williamstown Theatre Festival, where Pulitzer Prize winner Donald Margulies's new adaptation of the turn-of-the-century Yiddish drama *God of Vengeance* and Obie Award winner Eric Bogosian's new play *Red Angel* steamed up the windows on two stages. Margulies's wry yet passionate version of Sholom Asch's once-controversial drama, seen here in a beautiful street-scene production, pits the old-time religion against assimilation, prostitution, and lesbianism. Bogosian's play, which is in its world premiere, is either a provocative, politically audacious discourse on gender, sex, and power or a middle-aged writer's preening, masochistic fantasy — maybe a bit of both, in which the author gets to play his own doppelgänger. This much is certain: both plays are proof that, at Williamstown, summer theater is anything but "stock."

Although playwright and novelist Asch was born in Poland, *God of Vengeance*, his best-known drama, debuted in Berlin in 1907, under the direction of Max Reinhardt, with Rudolf Schildkraut in the role undertaken at Williamstown by Tony winner (for *Angels in America*) Ron Leibman. The play was successful in Europe but ran into trouble when it transferred from the Provincetown Playhouse to Broadway in 1923. Producers and cast were arrested for presenting an "obscene, indecent, immoral, and impure theatrical performance"; lots of tickets were sold, but the resulting conviction was the first for a dramatic work on moral grounds. At Williamstown, with Bogosian enjoying a rather graphic simulated hand job in the smaller theater, *God of Vengeance*, despite its depiction of a lesbian love as pure as the driving rain that washes the grime from New York's Lower East Side, is not likely to draw the vice squad.

Margulies transfers Asch's tale of a brothel operator trying to arrange a respectable marriage for his beloved daughter from turn-of-the-century Poland to the Lower East Side of the 1920s, an area packed and teeming with a largely Jewish immigrant population. (This works fine, though it doesn't account for a few jarringly contemporary colloquialisms.) On Neil Patel's artfully decorated cutaway tenement set, atmospherically lit by Rui Rita, Leibman's Jack Chapman (*né* Yankel Chapchovich) is running an upstairs-downstairs operation that has nothing to do with *Masterpiece Theatre*, his small family ensconced above the cramped whorehouse that feeds them. While daughter Rivkele gazes out on the world like Rapunzel in her tower, a quartet of flimsily attired, black-stockinged prostitutes go bored about their business beneath her. Rationalizes the volatile Chapman, who is trying to reclaim his Jewish identity and supply his daughter a legitimizing legacy by buying a Torah scroll to be enshrined in his home: "The need is there; we provide the service. Should that be punished? This is America."

But as Chapman finds out, it isn't possible to slice your life in half like a double-decker dwelling, to tell the whores to get cracking before bounding upstairs to have your heart touched by an innocent girl. Moreover, as the pious scribe who allows his Torah to be sold to the tainted man for the sake of his untainted daughter cautions, disgracing the scriptures can result in calamity, and "the God of compassion is also a God of vengeance." Before the evening is out, the brothel keeper's dream of unsullied progeny is a shambles, the daughter sucked into a squalid world where survival is the only prize and everything from holy scripture to sexual service is for sale. In Margulies's adaptation, at least, the conflicted Chapman is fiercely well-meaning, but the only beautiful thing on the street, where even father love is bullying and misguided, is the tender alliance between Rivkele and Manke, the loveliest of dad's wares.

God of Vengeance
By Donald Margulies. Adapted from the play by Sholom Asch. Based upon a literal translation by Joachim Neugroschel. Directed by Gordon Edelstein. Set by Neil Patel. Costumes by Candice Donnelly. Lighting by Rui Rita. Original music and sound by John Gromada. With Ron Leibman, Diane Venora, Laura Breckenridge, Marin Hinkle, Jenny Bacon, Bruce MacVittie, Larry Block, Sol Frieder, Christy Meyer, and Jenn Lee Harris. On the Mainstage at the Williamstown Theatre Festival through August 11.

The melodramatic *God of Vengeance* is less a great work than a historical curiosity, both for its place in the literature of the Yiddish theater and the censorship trial it triggered, when the play was condemned not only as lewd but (by some) as anti-Semitic. Nonetheless, Williamstown, which has made a specialty of elaborate revivals of large-scale works from *Camino Real* to *Dead End* to *Street Scene*, renders it in all its tough, sentimental, cataclysmic particulars.

GIVE AND TAKE I: *Diane Venora tells daughter Laura Breckenridge to take whatever she can get in* God of Vengeance.

Margulies, whose own more urbane and intimate dramas include *Dinner with Friends* and *Collected Stories*, has said that what attracted him to the work was its size (as well as its parent-child and assimilationist tensions). And Long Wharf Theatre artistic director Gordon Edelstein's production is a pageant of tawdry business elbowing cramped domesticity, with Leibman's Chapman, bearish and sheepish, eruptive and bewildered, its contradictory center. The first act ends with Rivkele and Manke embracing to soft piano (John Gromada's melancholy score hovers between klezmer and jazz) to form a single shadow on the tenement's brick wall as a 10-man Minyan appears bearing the red-and-gold-draped Torah. And throughout most of act two, the plush-looking religious artifact shines out, from a shrine-like post in Rivkele's room, over the desultory traffic of the whorehouse.

Diane Venora is wonderful as Sara, Chapman's hard-nosed yet placating wife, whose advice to her daughter is to "take what you can get." And Laura Breckenridge brings a rock-hard sweetness to Rivkele. Marin Hinkle, of TV's *Once and Again*, is a soulful, impossibly long-legged Manke, slyly offering to play bride-and-bridegroom with the soon-to-be-married-off Rivkele. And there are colorful characterizations by Bruce MacVittie, as the smart-alecky Shloyme, who's acquired a couple of rooms down the street and envisions setting up a competing business, and Jenny Bacon, as the saucy, trouble-making trollop who wants Shloyme to make her an honest madam. None of the sad, reluctant ladies of the evening looks as much the worse for wear as she might. But then, *God of Vengeance* is more a parable than a documentary.

Red Angel, on the other hand, is a gender polemic wrapped in a game of sexual cat-and-mouse in academe (it is, however, hardly Bogosian's *Oleanna*). As the play opens, David, a moderately famous novelist doing a guest stint teaching writing at an Ivy League university, is entering the book-lined environs of the Victorian guest house that is one of the perks of the position, leading a trio of graduate students. He is expounding his theories of biology and sexual attraction — to wit: "Dominance is irresistible to the female; it's the way they're built." Soon two of the students have departed, and the play sets out to demonstrate David's assertions via a power-shifting pas de deux (sensitively staged by Atlantic Theater Company artistic director Neil Pepe) between David and attractive graduate student Leena. The knowing and sexy young woman behaves with rampant seductiveness to the older man when he acts the Alpha-male celebrity but becomes disinterested, even disgusted, when he gets needy (even, at the end, after a movie deal goes up in smoke, requiring the macaroni-and-cheesy comfort of a sexual-initiation fantasy).

GIVE AND TAKE II: *Eric Bogosian asks student Dagmara Dominczyk to give whatever she can spare in* Red Angel.

Red Angel
By Eric Bogosian. Directed by Neil Pepe. Set by Michael Carnahan. Costumes by Bobby Frederick Tilly II. Lighting by Howard Werner. Sound by David M. Wallingford. With Eric Bogosian, Dagmara Dominczyk, Sarah Hudnut, and Nathan Corddry. On the Nikos Stage at the Williamstown Theatre Festival (closed).

Writer/performer Bogosian is best known for his ranting and perceptive one-man exposés of the male psyche, including *Drinking in America* and *Sex, Drugs, Rock & Roll*, and for the plays *Talk Radio* and *subUrbia*, both of which were made into successful films. The guy is monstrously talented, both as a writer and as a dervish of a performer, with an uncanny ear for the scabrous, explosive rhythms of the street and a finger on the angry, aimless pulse of America. But *Red Angel*, full of amorphous talk about writing and a lot of sexual back-and-forth, is a disappointment. There are some funny lines, to be sure, but also some incredibly banal ones. ("My life is a prison," says David. "Pain is just another sensation," opines Leena.) Leena displays a languid provocativeness (well embodied by gorgeous, non-anorectic actress Dagmara Dominczyk) that's intriguing. And what the 49-year-old Bogosian implies about sexual attraction and power is pretty damning. But gender politics tend to get lost here amid the male whinings and an aura of soft porn. ■

Rope burn

John Kuntz's latest fails to slay

BY CAROLYN CLAY

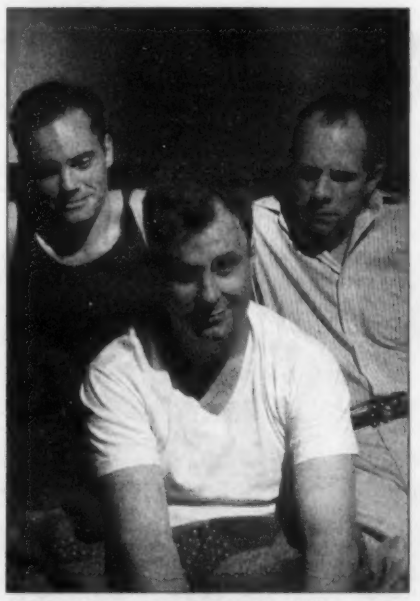
They say that if you give a person enough rope, he'll hang himself. In the case of playwright John Kuntz, the cord would be *Jump Rope*, a perverse yet lightweight "killer love story" that's not likely to knock anyone dead. Penned by the author/actor of *Freaks!*, *Starfuckers, Actorz with a Z*, and *Sing Me to Sleep*, the piece is performed by a trio of professional actors who are not John Kuntz. He, on his new play's opening night, was still surprising the multitudes with his revelatory, against-type performance as Welsh militarist Fluellen in Commonwealth Shakespeare Company's *Henry V*.

Jump Rope

By John Kuntz. Directed by Matt August. Set by Cristina Todesco. Costumes by Kristin Glans. Lighting by Nicole Pearce. Sound by T.J. Derham. With Brooks Ashmanskas, Benjamin Evett, and Bill Mootos. Presented by Next Stages at the Boston Playwrights' Theatre through August 18.

The tricky new work, about a long-time Boston gay couple simultaneously romancing a new man who may or may not be a serial killer, doesn't exactly go nowhere, but it goes somewhere thinly and cutely, tripping over cliché oftener than the characters do their jump ropes. Only on occasion — say, when a lovably flip Poland Springs purveyor demonstrates his assertion that all the poems of Emily Dickinson can be sung to the theme of *Gilligan's Island* — does the work rise to Kuntzian levels of whimsy. And it never achieves the edgy poignancy that marks the author's best efforts, particularly *Sing Me to Sleep* (which also includes a serial killer). Still, Kuntz, who's best known for collections of vignettes, is working toward sustaining a story line, and he does manage a surprise ending that's capped by a pricelessly grotesque line noting the need for fastidiousness when committing mayhem. Moreover, his stated desire to create gay characters who are neither stereotypical nor nice is not a bad thing.

Matt August's production begins stylishly, with Bill Mootos's Machiavellian Alex and Benjamin Evett's fussier Martin sharing a slip-covered couch in sterile environs while Brooks Ashmanskas's Kurt, in black gym clothes, fiendishly jumps rope. Between bouts, Alex and Martin, more waspish than Oscar and Felix, engage in snippish exchanges that suggest all is not warm in their 13-year relationship. And that's before the anniversary cake arrives with a serious cleaver sticking out of it. Meanwhile, the television dispenses reports of a killer in the neighborhood who's strangling and stabbing gay white men in their 30s. Remember the jump rope? And don't forget that cleaver.



SLASH OR STRANGLE? *Bill Mootos, Brooks Ashmanskas, and Benjamin Evett hope this play's not a killer.*

As the play progresses, Kurt insinuates himself into the lives of Alex and Martin, at first appearing as "the water guy" who pops into the wrong apartment to deliver a vat of Poland Springs. Ominous hints are dropped, but the impish, self-effacing Kurt (doubtless the role Kuntz would play) seems a nice guy. All the characters address the audience, but Kurt's confidences are the funny ones, numbered accounts of bad boyfriends and dating catastrophes. Alex gets stuck with the obligatory account of parental disowning upon coming out; Martin has an equally predictable tale of random violence that explains why he's a birthday-hating orphan. Martin, it turns out, has rejected the gay grail of the gym, and that leads to the play's furious spinning of possible strangulation tools, preferably to the coldly passionate, exercise-friendly accompaniment of Blondie.

Kuntz's black comedy seems influenced by Pinter (particularly *The Lover*) and Orton, but it's pretty tame stuff, amply dosed with the writer's own pop-cultural oddities and no small amount of limp filler. The author does keep his balls in the air regarding the murder mystery, though there are elements of the set-up that don't make sense, involving, as they do, play-acting when there's no audience (except us). And too much of the first act seems like treading water; what little momentum there is comes after intermission. Which suggests that a 90-minute one-act, with fewer bad-boyfriend stories for Kurt and fewer bad-break-up scenes for Alex and Martin, might work better.

Kuntz is a proven product, and he's come a long way from his late-night-with-SpeakEasy beginnings. Here the work, though too winking and belabored to rank among his best, is confidently served up, under Matt August's direction, by Mootos, easy but unsettling as the not-so-nice Alex, and the American Repertory Theatre's Evett, who imbues Martin with all sorts of buttoned-downed anxiety. Ashmanskas seems a bit too much of a teddy bear, and a little less of a studmuffin, than Kurt calls for, but he's appealing nonetheless. As for Kuntz, he has talent to burn, but he tosses pieces off too quickly. It wouldn't kill him to slow down. ■

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Henry V — and *VI* — at Shakespeare and Company

BY JEFFREY GANTZ

LENOX — I always wondered what it would be like to see the plays that first made Shakespeare famous — the three parts of *Henry VI* — in the theater that Shakespeare made famous, the Rose. And now I'm almost there. The real Rose was in Southwark, on the south bank of the Thames; Philip Henslowe built it in 1587, not far from where the Globe would rise a dozen years later. (It's the playhouse you see in *Shakespeare in Love*.) What I'm in is the Rose "Footprint," on which Shakespeare and Company is hoping to build a replica of the original, which it would then surround with a Rose Village. This is, also, not the real *Henry VI Parts 1, 2,* and 3 that S&C's Summer Performance Institute is putting on but a two-part, three-hour condensation called *The Henry VI Chronicles*. Of course, the latest thinking is that the real *Henry VI Parts 1, 2,* and 3 are not unadulterated Bard but were written by Shakespeare and company, so maybe with these *Chronicles* S&C is throwing away the company and giving us just the Shakespeare!

Would I love to see these plays as they appeared uncut on the stage of the London Rose in the early 1590s? You bet. But I feel fortunate to see them in any form. They fell out of favor with the triumph of the proscenium arch; in his *Shakespeare's Professional Career*, Peter Thomson observes that the plays "depend on the spectacular occupation by actors of an empty stage." And spectacular they were. In all likelihood, *Part 2* came first, under the marketing-driven title *The First Part of the Contention Betwixt the Two Famous Houses of York and Lancaster, with the Death of the Good Duke Humphrey, and the Banishment and Death of the Duke of Suffolk, and the Tragical End of the Proud Cardinal of Winchester, with the Notable Rebellion of Jack Cade, and the Duke of York's First Claim unto the Crown*. The promised sequel (*Part 3*) appeared more modestly as *The True Tragedy of Richard Duke of York, and the Death of Good King Henry the Sixth, with the Whole Contention Between the Two Houses Lancaster and York*. These plays encompassed the War of the Roses, whereby in the reign of Henry VI the houses of York (white rose) and Lancaster (red) fought each other for wealth, power, and the right of succession (or, failing that, usurpation). In patriotic post-Armada London they proved so popular that Henslowe, anticipating George Lucas, set his stable of playwrights to working on a prequel; it appeared in March 1592 under the modest title *Henry VI*, and drawing on the contemporary French exploits of the Earl of Essex in its depiction of the heroic John Talbot, it proved another box-office bonanza.

***HENRY V* — WOOING:** *Katherine (Susanna Apgar) and Henry (Allyn Burrows) join hands across the sea.*

Henry V

By William Shakespeare. Directed by Jonathan Epstein. Costumes by Kiki Smith. Lighting by Karen Perlow. Sound by Jason Fitzgerald. With Allyn Burrows, Johnny Lee Davenport, Henry David Clarke, Jonathan Croy, Jason Asprey, Tony Simotes, Michael F. Toomey, Ariel Bock, Susanna Apgar, and Carolyn Roberts. In Shakespeare and Company's Founders' Theatre, in repertory through September 1.

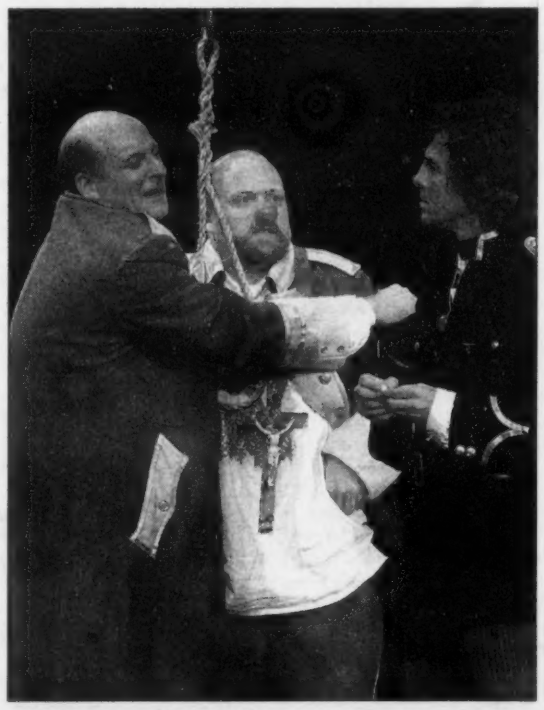
Yet the *Henry VI* trio, like the rest of Shakespeare's history plays, transcend battles and winners and losers. In its Temple Garden scene, *Part 1* depicts England as one big rosebush with few blossoms and many thorns; and the demonization of Joan of Arc (doubtless enjoyed by the groundlings) underlines national attitudes about women and foreigners. In *Part 2*, the decapitation derby begins (Suffolk, Lord Saye, Jack Cade and, continuing into *Part 3*, York and Young Clifford) as England becomes a body without a head. Kentish rebel Jack Cade's role as the Lord of Misrule at England's Feast of Fools presages Henry and York as the real Lords of Misrule in *Part 3*, where any common fool, it seems, can become queen (Elizabeth Woodville) or even king (Warwick). *Part 3* is all crowd-pleasing alarums and actions intercut with introspection, Henry VI musing on what it means to be a king, or merely human, Richard Duke of Gloucester musing on what it means to be a crookback, Queen Margaret musing on what it might mean to be a woman at the helm of the ship of state. Richard's murder of Henry at the end speaks to what it means to be king in 1471 England: you kill all your rivals.

What's more, the *Henry VI* plays shed an ironic light on their own prequel, *Henry V*, which Shakespeare wrote in 1599 and which S&C is putting on in its Founders' Theatre. When in act one of *Henry V* the Archbishop of Canterbury embarks on that interminable Salic Law speech explaining how Henry can claim the French throne through the female line, he's actually undercutting Henry's claim to the English throne, since that's the argument the Yorkists use against the Lancastrians. Indeed, if in 1399 it was all right for Henry Bolingbroke to depose weak king Richard II (and become Henry IV), why shouldn't Richard Duke of York depose Henry VI 50 years later? And though *Henry V* ends in apparent triumph with the marriage of Henry V to French princess Katherine, for playgoers that finale would have conjured unpleasant memories of the marriage of Henry VI to French princess Margaret. Even the opening scene of *Part 1* — Henry V has died in France, leaving England with an infant king — gives the lie to the hands-across-the-sea optimism with which *Henry V* concludes. In these plays, the question of what to do when God's anointed ruler doesn't measure up is never far from Shakespeare's mind.

One big difference between Shakespeare's Rose and S&C's Footprint is that the current Footprint stage measures just 18 inches high. When S&C builds the real thing (the construction phase is scheduled to begin in 2005), it'll be five feet high; as it is, sitting in the bleachers around the Footprint's circumference, you're looking down on the actors. And though it's impossible to cut these plays from eight hours to three without losing essentials, I wish adapter/director Jenna Ware had focused more on meaning and less on spectacle and narrative. Joan of Arc is conspicuous by her absence from *The Henry VI Chronicles*, and Talbot makes only a cameo appearance, whereas the dizzying red-white-red-white of *Part 3* is indulged to a fault. Credit Ware with spotlighting the intimacy — and the tearful farewell — of Queen Margaret and the Duke of Suffolk; on the debit side, the Jack Cade sequence is milked for comedy, the danger getting short shrift. Many of the male roles are given to women, and in a history play, where these characters have been aged and tested, that's asking a lot. Georgia Adamson need yield to no man as Richard Duke of York, and her King Louis of France is equally credible. Birgit Huppuch's Duke of Exeter and (in the second half of the *Chronicles*) Henry VI are commendable, as is Katie Atkinson's Richard Duke of Gloucester; and though I wasn't thrilled with Elizabeth Raetz's mugging as Eleanor Duchess of Gloucester, her scene-stealing Iden (the Kent gardener who kills Jack Cade) would have brought howls from the groundlings. Sarah Hankins's Queen Margaret is powerful but not always nuanced. Best of the men are John C. Bailey as an unctuous Cardinal Winchester and Sean Miller as a voice-of-reason Earl of Warwick.

THE ROSE FOOTPRINT isn't S&C's only attempt at Bardic authenticity: the new Founders' Theatre could double for the Blackfriars' Theatre that Shakespeare's company leased in 1608 so as to be able to perform indoors and at night. The space is shoebox-sized, the stage running almost the width at one end, with seats on a raked floor and in two galleries overhead. The gallery over the stage serves as a second playing space, allowing an imaginative director to juxtapose scenes. Every seat is a winner.

I wish the current *Henry V* were equally authentic. The clown noses are the least of it; director Jonathan Epstein wants to call attention to the "unlit" of history ("At one time or another, each of us is the Clown," he writes in his program note), but he only makes these people — the commoners of the play — look silly. Ditto the Archbishop of Canterbury, who in act one gets turned into a Julie Taymor figure (specifically the sleeves-without-end Durandarte from *The King Stag*) while the Yorkist implications of his Salic Law oration go begging.



***HENRY V* — PLEADING:** *Pistol (Jonathan Croy) implores Fluellen (Jason Asprey) to intercede for the condemned Bardolph (Michael F. Toomey).*

***HENRY VI* — BEGGING:** *Margaret (Sarah Hankins) asks Edward (Brian E. Mason) to put her out of her misery after he's killed her son.*

Concept also rules the opening of the play, where before the Chorus is allowed to invoke that Muse of fire we see Harry making a pincushion out of an armored Jack Straw figure who's standing in for . . . Jack Falstaff? Harry's father, Henry IV? Harry's irresponsible and carefree former self? England's Green Man withered and sterile? At the end of the play, Jack Straw reappears and a straw babe (the "present" offspring of barely engaged Harry and Katherine?) is brought in and placed in his arms. Perhaps Epstein means to suggest that we're straw men as well as clowns.

That's poetry, at least. This production also brings us poverty, in the removal of captains Gower (English), Jamy (Scottish), and Macmorris (Irish) from their confrontation with the Welsh Fluellen in act three scene two; they're replaced by Nym, Bardolph, and, I gather, Exeter. (Macmorris's "part" is played by Johnny Lee Davenport, with a Southern accent, and I thought I heard the character referred to by name, but in the program Davenport is listed as playing only Exeter and the Constable. A photo in the S&C lobby identifies him as Macmorris; the same photo in the press kit calls him the Constable, as if a Frenchman would be chewing the fat with the English troops.) Shakespeare wants to show the different British Isles nationalities working out their differences; without Gower and Jamy and Macmorris, there's no point to the scene. Worse, having Harry let Bardolph off from hanging (Prince Harry's former Eastcheap companion, he looted a church) destroys Shakespeare's carefully calibrated counterpoint between what being king of England demands of Harry (he has to kill his Falstaff side) and what happens to England (Falstaff's cronies gradually kill their Harry side) as a result. Bardolph and Nym should both have been hanged, leaving Pistol an embittered survivor and an emblem of Harry's "new" England; instead, they survive to tell Pistol off (taking Gower's lines) after his leek dinner with Fluellen, making nonsense of that scene as well.

The Henry VI Chronicles, Parts One and Two

By William Shakespeare. Adapted and directed by Jenna Ware. Set by Tom Jaeger. Costumes by Lisa Jahn. With Georgia Adamson, Katie Atkinson, John C. Bailey, Rhydwyn Davies, Laura Fusare, Darren H. Gardner, Sarah Hankins, Birgit Huppuch, Susan Hyon, Brian Mason, Sean Miller, Elizabeth Raetz, Sam Reiff-Pasarew, Lauryn E. Sasso, Robert Serrell, and Michelle Silver. On Shakespeare and Company's Rose Footprint, in repertory through August 24.

***HENRY VI* — WEEPING:** *Richard Duke of York (Georgia Adamson) is told of the death of his son.*

As conceived by Epstein and played by Allyn Burrows (who was Prince Harry in S&C's 1997 *Henry IV Part 1*), Harry recovers his Falstaff side: at Southampton he throws a temper tantrum over the Earl of Cambridge's defection (perhaps realizing Cambridge has the better claim to the throne), but then he reprieves Bardolph, and he doesn't give that order to kill the French prisoners till after the French have massacred the youthful English luggage watch. Conjuring *Brideshead Revisited*'s Anthony Andrews in a sour mood, Burrows is energetic and authoritative, and he grows in the course of the play, particularly in his wooing of Susanna Apgar's wary but willing Katherine. Epstein accords that scene ample room, and likewise what is a poignant account of Falstaff's death (where Ariel Bock as Mistress Quickly takes full and fervent advantage). He also makes good use of the gallery space to overlap scenes, and he fills the Chorus's lines (distributed among various characters) with pregnant visuals. But if he'd paid more heed to the Chorus's opening appeal to us to use our imagination, he might have remembered that in Shakespeare less is almost always more. ■

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play by play

COMPILED BY CAROLYN CLAY

■ **AN ALMOST HOLY PICTURE.** Byam Stevens directs Tim Grimm in Heather McDonald's moving one-man play (performed this season on Broadway by Kevin Bacon). It "tells the story of Samuel Gentle, a former minister whose faith has been shattered by accident and affliction. Now a groundskeeper who tends the Bishop's garden, he longs for all he has lost — his God, his wife, his daughter — and seeks forgiveness and a state of Grace." Presented by the Miniature Theatre of Chester at Chester Town Hall, Middlefield Street off Route 20, Chester (413-354-7771). through August 24. Curtain is at 8 p.m. Wednesday through Saturday (with a Thursday 2 p.m. matinee) and at 2 p.m. on Sunday. Tix $20; $17 for seniors; $10 for students.

■ **BABES IN ARMS.** Goodspeed Musicals celebrates the centennial of Richard Rodgers with this revival of the 1937 Rodgers & Hart hit, with a new book by *I Love You, You're Perfect, Now Change* librettist Joe DiPietro. Greg Ganakas helms the show, which centers on the antics of a group of abandoned teens trying to save themselves from a work farm by putting on a show. More to the point, the score includes such gems as "My Funny Valentine" and "The Lady Is a Tramp." Music direction is by Michael O'Flaherty; choreography is by Randy Skinner, who's currently represented on Broadway by *42nd Street*. At Goodspeed Opera House, Route 82, East Haddam, Connecticut (860-873-8668), through September 28. Curtain is at 2 and 7:30 p.m. on Wednesday, at 7:30 p.m. on Thursday and Friday, at 4 and 8:30 p.m. on Saturday, and at 2 and 6:30 p.m. on Sunday. Tix $22 to $47.

■ **BLUE MAN GROUP.** It would be difficult and unfair to try to catalogue all the antics of the Drama Desk Award–winning trio of cobalt-painted bald pates who have settled into long runs Off Broadway and at the Charles Playhouse. They begin their delightful and deafening evening of anti–performance art beating drums that are also deep buckets of paint, so that sprays of color jump from the instruments like breaking surf, and end by engulfing the spectators in tangles of toilet paper. Go experience it. At the Charles Playhouse, 74 Warrenton Street, Boston (617-426-6912), indefinitely. Curtain is at 8 p.m. on Wednesday, at 5 and 8 p.m. on Thursday, at 7 and 10 p.m. on Friday, at 4, 7, and 10 p.m. on Saturday, and at 3 and 6 p.m. on Sunday. Tix $43 to $53; $21.75 obstructed-view seating, available at the box office and Bostix day of performance.

■ **THE BOYS IN THE BAND.** Provincetown Theatre Company revisits Mart Crowley's 1968 play, one of the first frank treatments of homosexuality in mainstream American theater. It depicts a birthday party that turns from witty to vicious. At the Provincetown Inn, 1 Commercial Street, Provincetown (508-487-8673), through August 25. Curtain is at 8 p.m. Thursday through Sunday; panel discussions follow Thursday performances. Tix $16; $14 for seniors, students, and PTC members.

■ **THE COLOR OF WAR.** Shakespeare & Company and the Ventfort Hall Association team up to present the world premiere of a new one-woman play by Dennis Krausnick and Mary Guzzy that tells the story of Robert Gould Shaw, who commanded the first all-black fighting regiment in the Civil War and was the subject of the Oscar-winning film *Glory*. The play "tells of Shaw's professional and personal struggles through correspondence he sent to his wife in Lenox, Annie Kneeland Haggerty." Susannah Melone plays Haggerty, whose family residence was on the site of Ventfort Hall. At Ventfort Hall, Walker Street, Lenox (413-637-3206), through September 1. Curtain is at 4 p.m. Thursday through Sunday. Tix $15.

■ **THE DOG PROBLEM.** Jeff Zinn directs what is billed as the New England premiere of David (*Hurlyburly*) Rabe's play, "a dark, scorching look at the mob, sex, and how man's best friend may have also been woman's best friend . . . in a weird, warped *ménage à trois* sort of way." At Wellfleet Harbor Actors Theater, next to Town Pier, Wellfleet (508-349-6835), through September 1. Curtain is at 8 p.m. Wednesday through Sunday. Tix $21; half-price student standby.

■ **EAST LYNNE.** A new troupe called Alarm Clock Theatre Company presents this 19th-century British melodrama, complete with tragic heroine, dastardly villain, and "live musical underscoring." At the Arlington Center for the Arts, 41 Foster Street, Arlington (781-391-6145), through August 17. Curtain is at 8 p.m. Thursday through Saturday (no performance August 9). Tix $5; $4 for ACA members.

■ **EX-CHANGE.** Continuing its 20th anniversary season, Double Edge Theatre unveils a new work resulting from its 2002 International Summer Training Intensive, a month-long collaboration of guest artists from Hungary, Poland, Argentina, Chile, and the US. The outdoor performance work, which takes in music and puppetry, uses *Don Quixote* and Jan Potocki's *Saragossa Manuscripts*, as well as images from Francisco de Goya and Frida Kahlo, to explore the question "What lies across the frontier in between reality and dreams, the ordinary and the fantastic, knowledge and imagination, and understanding and believing?" At the Farm, 948 Conway Road, Ashfield (413-628-0277), August 9 through 11. Curtain is at 8 p.m. Tix $15; $12.50 for seniors and students.

■ **FALSETTOS.** Barrington Stage Company presents William Finn & James Lapine's whimsical yet sophisticated Tony-winning 1992 musical (a combination of Finn's *March of the Falsettos* and *Falsettoland*) about a nice if neurotic Jewish guy who leaves his wife and son for a male lover. Rob Ruggiero directs. At the Consolati Performing Arts Center, Berkshire School Road, Sheffield (413-528-8888), through August 24. Curtain is at 7 p.m. on Tuesday, at 2 p.m. (August 21 only) and 8 p.m. on Wednesday, at 8 p.m. on Thursday, at 2 and 8 p.m. on Friday, at 8 p.m. on Saturday, and at 5 p.m. on Sunday. Tix $28 to $40.

■ **THE FOREIGNER.** The Berkshire Theatre Festival presents Larry Shue's Obie-winning comedy about a shy guy who pretends he can't speak English and thereby gets an earful as "sinister plans, damaging revelations, and evil plots go uproariously awry." Scott Schwarz, who helmed the Off Broadway hit *Bat Boy: The Musical*, directs a cast that includes the venerable Betsy Palmer and also Peter Scolari, who starred with the young Tom Hanks in the TV series *Bosom Buddies*. On the main stage at the Berkshire Theatre Festival, Main Street, Stockbridge (413-298-5576), August 13 through 31. Curtain is at 8 p.m. on Wednesday, at 2 and 8 p.m. on Thursday, at 8 p.m. on Friday, and at 3 and 8 p.m. on Saturday. Tix $28 to $50.

■ **FOR THE PLEASURE OF SEEING HER AGAIN.** The Williamstown Theatre Festival inaugurates its main-stage "Mini-Festival" of "loving recollections" with French-Canadian playwright Michel Tremblay's "unabashed love letter from a man to his mother." American Conservatory Theatre artistic director Carey Perloff directs the production, which features Oscar winner Olympia Dukakis "as the witty, wild soul of Nana" and Marco Barricelli as the Narrator. On the main stage at the Williamstown Theatre Festival, Route 2, Williamstown (413-597-3400), August 14 through 18. Curtain is at 8 p.m. on Wednesday through Friday (with a 2 p.m. matinee on Thursday), at 4 and 8:30 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $20 to $45.

■ **FULLY COMMITTED.** Joe Smith performs Becky Mode's hilarious one-man show about an out-of-work actor manning the phones at a swank New York eatery; he plays everyone from the prima donna chef to the social-climbing clientele. Suzanne Bryan directs. At Wellfleet Harbor Actors Theatre, next to Town Pier, Wellfleet (508-349-6835), through August 27. Curtain is at 8 p.m. on Monday and Tuesday; there's also a Tuesday 4 p.m. show on August 20. Tix $21; half-price student standby.

■ **GEORGE GERSHWIN ALONE.** The American Repertory Theatre hosts this one-man show directed by Joel Zwick in which writer, actor, and concert pianist Hershey Felder both plays the legendary American composer (who died at age 38) and performs music written by Gershwin with his brother Ira. Felder is a more aggressive pianist than Gershwin, but, still, it's like seeing a one-man show about Van Gogh featuring a guy who can paint. At the American Repertory Theatre, 64 Brattle Street, Cambridge (617-547-8300), through August 18. Curtain is at 8 p.m. Tuesday through Friday, at 2 and 8 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $42; $32 for seniors, students, and ART subscribers.

■ **GEORGE M.** No surprise that it's a big summer for flag waving, or that Turtle Lane Playhouse gives its regards to Broadway giant George M. Cohan with this 1968 musical celebrating him. The score is made up of patriotic favorites by the man himself, including "Yankee Doodle Dandy" and "You're a Grand Old Flag." At Turtle Lane Playhouse, 283 Melrose Street, Newton (617-244-0169), through August 11. Curtain is at 8 p.m. Thursday through Saturday and at 2 p.m. on Sunday. Tix $21; $15 for seniors on Thursday and for students on Friday.

■ **GOD OF VENGEANCE.** Long Wharf Theatre artistic director Gordon Edelstein is at the helm of Pulitzer winner Donald Margulies's new adaptation of Russian playwright Sholom Asch's 1906 work. On the main stage at the Williamstown Theatre Festival, Route 2, Williamstown (413-597-3400), through August 11. Curtain is at 2 and 8 p.m. on Thursday, at 8 p.m. on Friday, at 4 and 8:30 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $20 to $45. (Carolyn Clay's review is on page 8.)

■ **THE GREAT GORGONZOLA & HIS NEW ASSISTANT.** Donato Colucci, who founded the Publick Theatre 30 years ago, unveils an original work about a miserly magician and the orphan boy he has plucked from the streets to be his assistant. The production features 40 magic effects, many from Colucci's recently published *Encyclopedia of Egg Magic* and involving the "amazing and intricate manipulation of eggs." At the Underground Magic Theatre, 51-rear Hano Street, Allston (617-787-2991), through August 12. Curtain is at 7 p.m. Saturday through Monday. Tix $25; seating is extremely limited, and admission must be purchased in advance and paid by check.

■ **HAMLET.** Publick Theatre artistic director Diego Arciniegas both directs and plays the Dane in Shakespeare's great contemplation of murder and existence. Recent Elliot Norton Award winner Nancy E. Carroll is the production's Gertrude, Steven Barkhimer its Claudius. At the Publick Theatre in Christian Herter Park, Soldiers Field Road, Boston (617-782-5425), August 15 through September 15. Curtain is at 7:30 p.m. on Wednesday and Thursday, at 8 p.m. on Friday and Saturday, and at 7:30 p.m. on Sunday. Tix $25.

■ **INSURRECTION: HOLDING HISTORY.** Robert O'Hara's play, which won *Newsweek*'s 1997 Oppenheimer Award, centers on T.J., a 189-year-old African-American, and Ron, his great-great-grandson, a gay black Columbia University graduate working on his PhD in slave history. "Together, traveling back in time, they meet the prophet Nat Turner and his rag-tag army of insurrectionists. T.J. is coming home for good, and Ron is about to discover his beginnings more than 166 years ago, when 'blood rained from the heavens' and he first held history in his hands." At the Berkshire Theatre Festival's Unicorn Theatre, Main Street, Stockbridge (413-298-5576), through August 17. Curtain is at 8:30 p.m. Monday through Saturday. Tix $20 to $25.

■ **JEWBANO.** Frank Speiser reprises his one-man show inspired by his mixed heritage. Presented by Payomet Performing Arts in Truro at the Tent, Route 6 and Noons Heights Road, North Truro (508-487-5400), through August 10. Curtain is at 8 p.m. Thursday through Saturday. Tix $17.

■ **JOEY AND MARIA'S COMEDY WEDDING.** The audience-interactive spoof on a traditional Italian wedding. At the Tremont Playhouse in the Tremont Hotel, 275 Tremont Street, Boston (1-800-944-5639), through August 31. Doors open at 7 p.m. on Friday (August 23 and 30 only) and Saturday; curtain is at 7:30 p.m. Tix $49, which includes dinner and show.

■ **JUMP ROPE.** Matt August directs the newest work by Boston favorite John Kuntz. Presented by Next Stages at Boston Playwrights' Theatre, 949 Commonwealth Avenue, Boston (617-499-7785), through August 18. Curtain is at 8 p.m. Wednesday through Sunday. Tix $20; $15 for seniors; $10 student rush, one hour prior to curtain. (Carolyn Clay's review is on page 9.)

■ **LADY IN THE DARK.** Cape Cod Repertory Theatre takes on the rarely produced 1941 collaboration among theater greats Moss Hart, Ira Gershwin, and Kurt Weill about a New York magazine editor (originally played by Gertrude Lawrence) who, as part of her psychotherapy, relives dreams populated by four men in her life. The score includes "My Ship" and the tongue-twisting "Tchaikovsky," which was originally sung by Danny Kaye. Robert Troie directs, with musical direction by Maggi Bossi. Presented by Cape Cod Repertory Theatre at its indoor theater, Route 6A, East Brewster (508-896-1888), through August 24. Curtain is at 8 p.m. Tuesday through Saturday. Tix $20; $18 for members; $8 for patrons 21 and under.

■ **THE LARRY LEE LEWIS VAUDEVILLE SHOW.** Larry Lee Lewis, self-described as "a cross between Henny Youngman and Milton Berle," hosts his own variety show, with magicians, comics, novelty acts, and "campy" divas. At the Elm Street Theater, 255 Elm Street, Davis Square, Somerville (617-628-9555), August 9 and 10. Curtain is at 8 p.m. Tix $15; $12.50 for seniors and students.

■ **LOVE LETTERS.** Gubernatorial candidate, former US Labor Secretary, and *actor* Robert Reich and his wife, Clare Dalton, perform A.R. Gurney's epistolary drama about star-crossed WASP pen pals. (The guy becomes a senator.) At Lenox Memorial High School Auditorium, 197 East Street, Lenox (413-585-1256 or 413-243-1111), August 12. Curtain is at 8 p.m. Tix $25 general admission; $50 to $500 for sponsors.

■ **MY ONE AND ONLY.** The Cape Playhouse presents the Tony-winning 1983 musical based on the 1927 Fred Astaire hit *Funny Face* and retaining the wonderful score by George and Ira Gershwin, including " 'S Wonderful" and interpolating such other vintage Gershwin tunes as "How Long Has This Been Going On?" The plot, such as it is, centers on a champion swimmer (originally played by Twiggy) and a pilot (originally played by Tommy Tune) who get mixed up with bootleggers in the 1920s heyday of Charles Lindbergh. Lots of tap dancing, too. At the Cape Playhouse, 820 Route 6A, Dennis (508-385-3911 or 877-385-3911), through August 10. Curtain is at 2 and 8 p.m. on Thursday and at 8 p.m. on Friday and Saturday. Tix $20 to $38.

■ **PAN.** Company One unveils a "cutting-edge, multi-media adaptation" of J.M. Barrie's Victorian classic about a boy who won't grow up. "Join Peter and his motley crew of Lost Boys on their courageous adventures in a fantasyland ruled by 'Corporate Pirates' and the dastardly 'Hook' of Neverland's mischievous media mogul." At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through August 17. Curtain is at 8 p.m. Thursday through Saturday and at 2 p.m. on Sunday. Tix $20; $15 for seniors

and students.

■ **PSYCHO BEACH PARTY.** "Beach-party epics and Hitchcock psychological thrillers are given a shotgun marriage at the altar of camp" in Charles Busch's tale of a schizophrenic girl named Chicklet who wants to crash the Malibu surf scene. Presented by the student-produced Harvard-Radcliffe Summer Theatre at the Experimental Theatre in the Loeb Drama Center, 64 Brattle Street, Cambridge (617-496-2222), through August 16. Curtain is at 8 p.m. Tuesday through Friday and at 2 and 8 p.m. on Saturday and Sunday. Tix $9 to $12; $6 to $9 for seniors and students; $6 for all tix on Tuesday.

■ **QUIDAM.** Cirque du Soleil, the Montreal-based mutation of Barnum and Fellini, returns with its 1996 creation, which also boasts touches of Robert Wilson and René Magritte. There's too much poignant clowning in this show, by the trio Las Velasquez, but the acrobats are astonishing, and a display of slow-motion balance by the Canadian team of Yves DeCoste and Marie-Laure Mesnage makes for a mesmeric marriage of strength and art. And as always, the surrealist shenanigans against which the circus feats are set constitute an pulsing, atmospheric show in themselves. At Suffolk Downs, junction of Routes 1A and 145, Boston (800-678-5440), through September 8. Curtain is at 8 p.m. on Tuesday (no performance August 20) and Wednesday, at 4 p.m. (excepting August 29 and 30 and September 5 and 6) and 8 p.m. Thursday through Saturday, and at 1 and 5 p.m. on Sunday. Tix $45 to $65; $31.50 to $45.50 for children; $40.50 to $58.50 for students 13 to 17 and seniors on weekdays only.

■ **RAISIN.** Up You Mighty Race Theatre Company performs the Tony-winning 1973 musical based on Lorraine Hansberry's groundbreaking 1959 play *A Raisin in the Sun*, which is about an African-American family trying to better its life — though mother and son disagree about how — on the South Side of Chicago. Judd Woldin wrote the music, Robert Brittan the lyrics, and Robert Nemiroff (Hansberry's widow) and Charlotte Zaltzburg the book. At the Strand Theatre, 543 Columbia Road, Dorchester (617-282-8000), through August 10. Curtain is at 8 p.m. on Thursday and Friday and at 4 and 8 p.m. on Saturday. Tix $22; $15 for seniors and students.

■ **THE ROAD TO HOLLYWOOD.** "In 1940s movie-musicals fashion," *The Road to Hollywood* celebrates the Bing Crosby–Bob Hope–Dorothy Lamour era with comics, crooners, royalty, divas, and thugs in an ever-twisting plot of this new 'old-fashioned' musical comedy." Walter Bobbie (who helmed the Tony-winning revival of *Chicago*) directs the piece, which is in development at Goodspeed Musicals' satellite Norma Terris Theatre. He also wrote the book with Michael Pace, who teamed with movie composer Rob Preston on the score. Presented by Goodspeed Musicals at the Norma Terris Theatre, Chester, Connecticut (860-873-8668), through September 1. Curtain is at 2 and 7:30 p.m. on Wednesday, at 7:30 p.m. on Thursday and Friday, at 4 and 8:30 p.m. on Saturday, and at 2 and 6:30 p.m. on Sunday. Tix $35.

■ **THE ROAD TO MECCA.** Ted Kazanoff directs Athol Fugard's 1984 drama, which, set in the arid region of South Africa known as the Karoo, is concerned with a tug of war over the fate of an elderly artist whose minister wants to put her in an old-age home but whose young friend wants her to remain free. Kazanoff also plays the pastor. Presented by Payomet Performing Arts Center In Truro in the Tent, Route 6 and Noons Heights Road, North Truro (508-487-5400), August 15 through September 1. Curtain is at 8 p.m. Thursday through Sunday (excepting August 15, when curtain is at 7 p.m.). Tix $17; $75 for August 15 benefit, includes reception.

■ **A SAINT SHE AIN'T.** The Berkshire Theatre Festival and Westport Country Playhouse collaborate on the American premiere of composer Denis King & librettist/lyricist Dick Vosburgh's musical centered on a 1943 shore leave in Hollywood and "awash in the aura created by stars like Mae West, Gene Kelly, Rita Hayworth, Jimmy Durante, and the Andrews Sisters." Eric Hill directs a cast that includes Tony nominees Joel Blum and Kate Levering. On the main stage at the Berkshire Theatre Festival, Main Street, Stockbridge (413-298-5576), through August 10. Curtain is at 8 p.m. Monday through Wednesday, at 2 and 8 p.m. on Thursday, at 8 p.m. on Friday, and at 3 and 8 p.m. on Saturday. Tix $28 to $50.

■ **SHAKESPEARE & COMPANY.** The Lenox-based troupe headed by Tina Packer celebrates its 25th anniversary with its first season performed entirely on its new property. In the Founders' Theatre: artistic director Tina Packer stages a modern-dress Bare Bard–style production of **"The Scottish Play"** with associate director Tony Simotes. The staging, intended as an exploration of the psychology of madness, concentrates on the mental and emotional disintegration of the Macbeths, with the excellent Dan McCleary portraying a Thane alternately raging and perplexed. There are some good ideas, including the representation of the Weird Sisters as mad scientists, but the deliberately slowed-down production sometimes plods. In repertory through August 31. Also in the Founders' Theatre: award-winning actor Jonathan Epstein puts on the director's hat to helm ***Henry V***, a popular, patriotic, post–September 11 choice this summer. Allyn Burrows, a memorable Prince Hal in the company's 1997 staging of *Henry IV, Part 1*, grows up to play the young Henry V who revs up the troops. In repertory through September 1. In the Spring Lawn Theatre: the world premiere of William (*The Miracle Worker*) Gibson's ***Golda's Balcony***, a powerful one-woman show about Israeli prime minister Golda Meir and a great improvement on Gibson's more unwieldy 1977 *Golda*. Under Daniel Gidron's direction, Annette Miller gives a fiercely compelling performance, no impersonation, in the title role, as Meir darts between the crisis of the 1973 Yom Kippur War and the story of her life. In repertory through August 25. Also in the Spring Lawn Theatre: the world premiere of Dennis Krausnick's adaptation of Edith Wharton's unwieldy first novel, ***The Valley of Decision***. A melodramatic story of reformist lovers battling sinister aristocrats and priests in a fictional 19th-century duchy in Italy, it deserves to be out of print. In repertory through September 1. Also in the Spring Lawn Theatre: the annual ***Wharton One-Acts***, stage adaptations of the short stories of Edith Wharton. Normi Noël directs Dennis Krausnick's adaptations of *Roman Fever*, in which two widows, both mothers of grown daughters, pass an afternoon of conversation and revelation above the decay of the Roman Forum, and *The Other Two*, in which a new husband's marriage is intruded upon by two other men with whom his wife's life remains inextricably entwined. In repertory through September 1. Outdoors on the Rose Footprint Theatre: S&C's Summer Performance Institute (actors who have completed the acclaimed S&C training and stuck around to try it out) performs ***The Henry VI Chronicles***, a two-part adaptation of the Bard's three-part *Henry VI* directed by Jenna Ware. Parts 1 and 2 play in repertory through August 24. At Shakespeare & Company, 70 Kemble Street, Lenox (413-637-3353), through October 24. Performance times vary. Tix $15 to $45 in the Founders' Theatre; $24 to $42 in the Spring Lawn Theatre; $15 in the Rose Footprint Theatre; discounts for seniors and students. (Jeffrey Gantz's review of *Henry V* and *The Henry VI Chronicles* is on page 10.)

■ **SHEAR MADNESS.** The dramatis personae of the audience-participation whodunit (which is now the longest-running non-musical in American theater history) continue to comb Newbury Street for the murderer of a classical pianist who lived over the unisex hair salon where the show is set. At the Charles Playhouse Stage II, 74 Warrenton Street, Boston (617-426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $34.

■ **SHORT ATTENTION-SPAN COMEDIES IN 3/4 TIME.** Trinity Rep veteran Ed Shea, now artistic director of 2nd Story Theatre, directs several "waves" of one-act comedies (14 in all), punctuated by musical interludes. John Michael Richardson is musical director. Wave 3 comprises Timothy Scott Harris's ***The Adventures of Captain Neato-Man***, Romulus Linney's ***F.M.***, and Catherine Butterfield's ***No Problem.*** At Second Story Theatre, 28 Market Street, Warren, Rhode Island (401-247-4200), through August 18. Curtain is at 7 p.m. on Tuesday and Wednesday, at 8 p.m. Thursday through Saturday, and at 7 p.m. on Sunday. Tix $10; $5 on "Cheapskate Tuesdays."

■ **SINGIN' IN THE RAIN.** The Reagle Players conclude their summer season with the 1983 stage version of the immortal 1952 MGM film musical set on the cusp of the talkies and featuring Gene Kelly engaging in the activity of the title. Betty Comden and Adolph Green, who penned the witty screenplay, wrote the book for the transfer to the stage. Real rain is not only forecast but promised. At the Robinson Theatre, 617 Lexington Street, Waltham (781-891-5600), through August 10. Curtain is at 8 p.m. Thursday through Saturday. Tix $28; $20 for students; $18 for children 12 and under.

■ **THE SOPRANOS' LAST SUPPER.** The audience-interactive dinner-theater show that spoofs the HBO hit series and offers the audience a chance to gamble with "laundered money." At the Tremont Playhouse in the Tremont Hotel, 275 Tremont Street, Boston (800-944-5639), August 9. Curtain is at 7:30 p.m.; doors open at 7 p.m. Tix $49, includes dinner and show.

■ **THE SUBJECT WAS ROSES.** Eric C. Engel directs Frank D. Gilroy's Pulitzer-winning 1964 play about a son who returns from World War II no longer weak and sickly but still unable to mitigate his estranged parents' hostility toward each other. Judith McIntyre and Robert Walsh are in the cast. At Gloucester Stage Company, 267 East Main Street, Gloucester (978-281-4433), through August 25. Curtain is at 8 p.m. Wednesday through Saturday and at 5 p.m. on Sunday. Tix $25.

■ **THE TALE OF THE ALLERGIST'S WIFE.** Marj Dusay, of the television soap *All My Children*, stars in this production of Charles Busch's hit Broadway comedy about an Upper West Side housewife in the midst of a breakdown. At the Cape Playhouse, 820 Route 6A, Dennis (508-385-3911 or 877-385-3911), August 12 through 24. Curtain is at 8 p.m. Monday through Saturday, with 2 p.m. matinees on Wednesday and Thursday. Tix $20 to $38.

■ **TAP.** Tap-dancing star Gregory Hines is the centerpiece of this one-night-only event to benefit Barrington Stage Company's educational programs. At the Consolati Performing Arts Center, Berkshire School Road, Sheffield (413-528-8888), August 12. Curtain is at 8 p.m. Tix $75 to $100.

■ **WITHOUT WALLS.** Williamstown Theatre Festival presents the world premiere of Alfred (*Driving Miss Daisy*) Uhry's new play, which is about "an esoteric black drama teacher" who is the best thing at his high school and a new transfer "who is not." Christopher Ashley directs; stage and film actor Joe Morton is in the cast. On the Nikos Stage at the Williamstown Theatre Festival, Route 2, Williamstown (413-597-3400), through August 18. Curtain is at 8 p.m. Tuesday through Friday (with a Thursday 2 p.m. matinee), at 4 and 8:30 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $20 to $22.

■ **THE WIZARD OF OZ.** Follow the yellow brick road to Beverly for this new stage version of the immortal musical tale based on the novel by L. Frank Baum about a young Kansan who goes over the rainbow. The book is by John Kane, incorporating the music by Harold Arlen and lyrics by E.Y. Harburg immortalized in the 1939 Judy Garland film. William Alan Coats directs the production, which promises a viable tornado and a flying Wicked Witch of the West. At the North Shore Music Theatre, 62 Dunham Road, Beverly (978-232-7200), through August 11. Curtain is at 8 p.m. on Thursday and Friday, at 2 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $24 to $62.

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cover story

Mind over matter

Fish, Buddhas, flying, and finances

"Richard Baker: New Work"
At Albert Merola Gallery, 424 Commercial Street, Provincetown, August 9 through 22.

"Anna Poor, Tabitha Vevers, Daniel Ranalli, and Danica Phelps"
At DNA Gallery, 288 Bradford Street, Provincetown, through August 21.

Continued from the cover

Baker isolates his creatures against simple geometric washes of color — you can't tell whether you're looking at a toy-store display case or a fishmonger's glass-fronted counter. For one thing, the artist constantly plays with verisimilitude. When the shapes of his creatures appear realistic, the colors register as too bright; when the colors are subdued, the shapes seem exaggerated. At no time, however, are you invited to think the crabs or sardines or goldfish or squid are actually alive. Maybe they're rubber erasers and maybe they're posed before the frying pan, but they're assuredly inanimate.

This out-of-formaldehyde aspect of Baker's images turns out to be a psychological ploy, an optical manipulation with a subtle hall-of-mirrors effect. A William Escher drawing makes you do a double take for what your eyes behold; its precision masks a carefully orchestrated chaos. A Baker painting, on the other hand, makes you do a double take for what your eyes fail to take in; its naïveté masks a carefully orchestrated plan.

The eight fishlike objects that make up *Fish School* are too simple, too buffoonish, too weirdly colored to be mistaken for the real thing; they're more like trinkets in a boardwalk gift shop. And yet their various shapes, from bulky to thin, from flat to bloated, suggest a taxonomist's appreciation of the range of forms marine bodies can take. And therein live the contradictions Baker has mastered that invigorate his art — connoisseurship and childishness, exactitude and clumsiness, the catch of the day in a gumball machine. The artist dares us to take him seriously, to read meaning into *faux* cuttlefish and make-believe flounder. That in itself is refreshing. Neither kitschy nor pretentious, neither low-brow nor high, Baker is content to let us enjoy the silliness of what washes up on the shores of his imagination.

If irony and detachment are the hallmarks of Baker's art, the opposite can be said of the work of Daniel Ranalli and Tabitha Vevers at the DNA Gallery. But just what is the opposite of irony? In Ranalli's case, the answer may be mirth. His *Buddha Series* photograms — sepia-toned, washed-out images that look as if they'd just been lifted from their emulsion fluid — all depict the same statuary figure. More like negatives than positives, these Buddhas come in various sizes and in various combinations. What they don't come with are details. Like the intaglios on old coins, the images appear worn so smooth that only the larger contours can be identified — head and lower body, extended arms, sometimes hands.

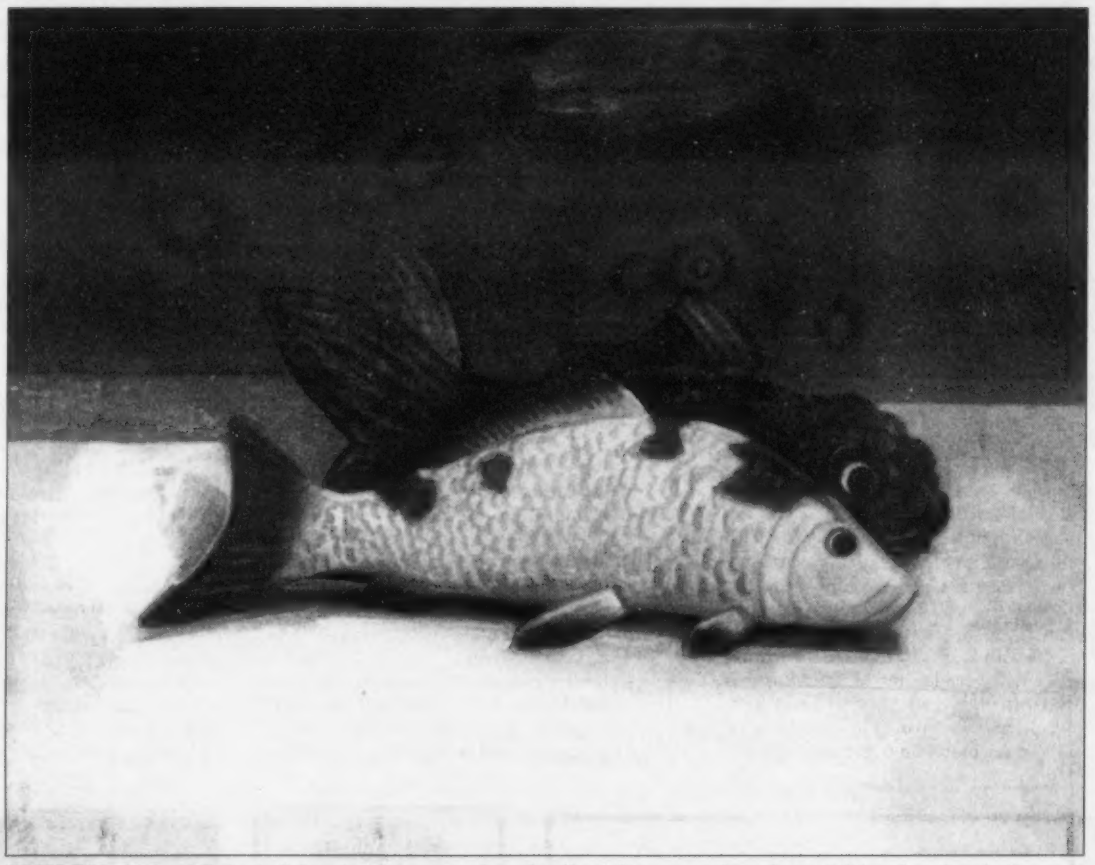
BUDDHA NUMBER 9: *Ranalli's variations regard the Buddha not as the transcendence of the emotional and physical world but rather as the sum of it.*

Nothing generally looks more stationary or more withdrawn than the expressionless, lotus-positioned Buddha — but not in Ranalli's treatments. By repeating the same image across frames and frequently within the same frame, he makes his Buddhas seem filmic, arrested in action rather than immobile. They even have emotional weight. Number 9 appears to be on fire; Number 2 could be participating in a relaxed conversation. Think of the Buddha as light and Ranalli's *Buddha Series* becomes a prism, with each image signifying a different, refracted color. The result regards the Buddha not as the transcendence of the emotional and physical world but rather as the sum of it.

Tabitha Vevers's previous show at DNA Gallery depicted the likes of naked women with solitary horns spiraling out of their foreheads crawling processionally on their hands and knees. They were painted on piano keys. Vevers's newest works return to another ongoing project, her *Flying Dreams* series. Bigger in scale than the piano-key pieces, they're merely small; more important, they've magnified in complexity and ambition. Painted in oil on steel, *Flying Dreams* reads like pages from an illustrated book; the text below each scene corresponds with the imagery above in the personal, unembellished language we associate with diaries. And in each painting, bodies fly.

Every element of these powerful new works transports you toward the somnolent state of levitation. The written words resonate like verbatim transcripts; their simple immediacy delivers you into the mind of the figure depicted sailing above. The muted, mediæval tones of Vevers's paint combine with the contemporary artifacts — electric lights and baseball caps, telephone wires and a woman in red bra and matching panties — to strand you in time. And the book-like size of each piece (the largest, *Mark II*, measures in at two feet square) invites you to approach closely.

One of my favorites is *David*, in which a tousle-haired young man in a white T-shirt and jeans appears suspended horizontally above a blur of distant trees. When I tried to stand him up in my imagination, I perceived his feet would not balance him on the ground. What's more, his arm doesn't fall in the way it would were he walking. Part of the delight of *Flying Dreams* is that Vevers regards the magical and the hallucinatory with sufficient rigor to get such details right. Yet these aren't illustrations but explorations, pointing to mystery, not answers.



TANDEM: *Richard Baker's fish paintings suggest boardwalk trinkets more than the real thing, but therein lies their allure.*

Also on view at the DNA are bas reliefs by Anna Poor, only one of which was available at the time of my visit (the show opens this Friday), and work by Danica Phelps that I saw last year in New York. Phelps makes nervous little notes and drawings on postcard-sized pieces of lined paper. They're actually pages from a diary she keeps, and they all relate to money. Get up close to her jottings — and you have to, they're really small — and you'll learn that those little grids of green and red stripes that brand her pages like Christmas bar codes are actually a record of her earnings (green) and expenses (red) for the date of that entry.

FLYING DREAM (DAVID): *if you try to stand Tabitha Vevers's figure up in your imagination, you'll notice that his feet would not balance him on the ground.*

Phelps's opened vein of financial worries — a year ago she was on a pilgrimage to all the cities where she sends her monthly bills — is both funny and disquieting in its obsessiveness. I remember thinking last year that her originality as a conceptual artist shouldn't be confined to a gallery's walls. The work itself isn't much to look at, but it's marvelous to hold in the mind's eye.

PS.: if you're interested in Provincetown's rich artistic past, a visit to the Julie Heller Gallery (2 Gosnold Street) can provide some unexpected if hard-to-look-at treats. In a freestanding, unpainted, shingled shack down a short sandy path off Commercial Street, what looks like a place to buy clam rolls is actually a remarkable repository of works by such luminaries as Robert Motherwell, Hans Hofmann, Charles Hawthorne, and Milton Avery.

Or if you're up for Provincetown's latest outcropping of contemporary art, try the Mumford Gallery (379a Commercial Street), where the work of photographer Gail Bryan and painter Greg Mumford will appear through the summer. Mumford's exuberant, complex, smart abstractions enjoy a vibrancy that never feels hyperactive. Gail Bryan's photographs are at their best when she's shooting the human figure and when she has the good sense not to let her flowery, oversized signature dominate her frames. Her black-and-white pictures of a man's torso and a woman's, at once geometric and sensual, attest to the depth of her talent. ■

To tell the truth

Jerome Charyn's imagined memoirs

BY JULIA HANNA

Memoirs are a tricky breed — irresistible but not entirely trustworthy seductresses of the publishing world that lure readers with the siren's call of a short, juicy read and the sheen of literary respectability. Writers, for their part, are drawn by the freedom to reshape memory with a novelist's eye for dramatic effect. It's a pretty good deal from both perspectives, so what's the harm?

None, really, unless you're the fact-finding, literal sort troubled by authors who blur the lines between "what really happened" and "what might have happened," or "what *should* have happened if I'm going to make this a book you can't put down." If so, *Bronx Boy* will drive you crazy. The last installment of Jerome Charyn's trilogy, it continues in the freewheeling style set by its predecessors. Like the figures that populate its pages, *Bronx Boy* takes no prisoners, advancing relentlessly while playing fast and loose with fussy matters like the truth. A note to the reader 'fesses up to this more directly than the flap copy, which gushes, " . . . the higher truths of a masterly writer's art render moot the question of exactly where the real world ends and Charyn's imagined world begins."

Bronx Boy
By Jerome Charyn. Thomas Dunne Books/ St. Martin's Press, 185 pages, $23.95.

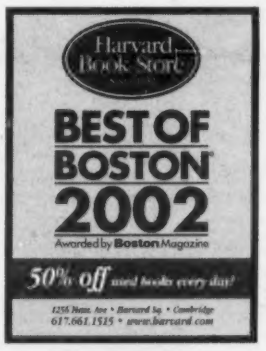
Picking up the story of Charyn's childhood from *The Dark Lady from Belorusse* (1997) and *The Black Swan* (2000), *Bronx Boy* follows 12-year-old Jerome "Baby" Charyn through the colorful world of 1950s street gangs, dope addicts, petty thieves, and big-time crime bosses. Baby's gang, the Bronx Boys, plot in the candy store of Tully Holland, a heroin fiend whose wife, Sarah Dove, sells her body to the local merchants for her next fix.

The cast of characters only grows from there: Wil Scarlet, local crime boss; Meyer "The Little Man" Lansky, infamous Jewish mobster; Lulu Meyers, chauffeur and bodyguard. Then, of course, there's Baby's family: his father, Sam, a beaten-down furrier; his asthmatic brother, Harvey, relegated to Arizona; and his mother, Faigele, the "little bird," the dark lady, the black swan whose larger-than-life presence pervades this trilogy. A Russian immigrant who wobbles between vague melancholy for her lost country and a fierce instinct for survival, Faigele has a reputation for dealing cards that once stretched from the Bronx to the Catskills. Her vision now dimmed by glaucoma, she and Baby devise a signaling system that enables her to call the hands at the bat mitzvah of a local princess.

A shelf full of fiction and nonfiction testify to Charyn's affinity for detail, from *Darlin' Bill* (a novel about Wild Bill Hickok) to *The Isaac Quartet*, a recently reissued collection of crime novels featuring Brooklyn police inspector Isaac Sidel. *Bronx Boy* is no exception, recreating a world of soda jerks, zip guns, and roadhouses. "The musk of her body was murderous to boys of twelve and thirteen," Charyn writes of Sarah Dove. "She moved like a muscular snake."

Bronx Boy falters occasionally under the pressure of dialogue that sounds mannered and self-conscious. "You won't find your destiny in a candy store," Tully Holland tells Jerome. "But I'll profit from you while you're here." Charyn's love of a good story and his gift for telling one overshadow such missteps, however. Baby's knack for weaving a tale wins him a spot in the parlor of the merchant nobility, where his gothic version of the story of Judith and Holofernes captivates Masha Roth and her sisters. In *The Dark Lady from Belorusse* (the simplest, most affecting installment of the trilogy) a dog-eared edition of *Bambi* is the talisman that brings Baby and his mother together: "We had to sight each word, sound it on our tongues, before it would give up any secret. Words would float along a line like ships caught in a white sea, and you had to lend yourself to them like a sea captain, or you'd never learn to read." That sense of mystery, of a tangible place and time unfolding on the page, is the gift Charyn bestows upon his readers. In *Bronx Boy*, he returns to a lost world and makes it new all over again. ■

FACT AND FICTION: *Charyn's series of memoirs may be his best fiction.*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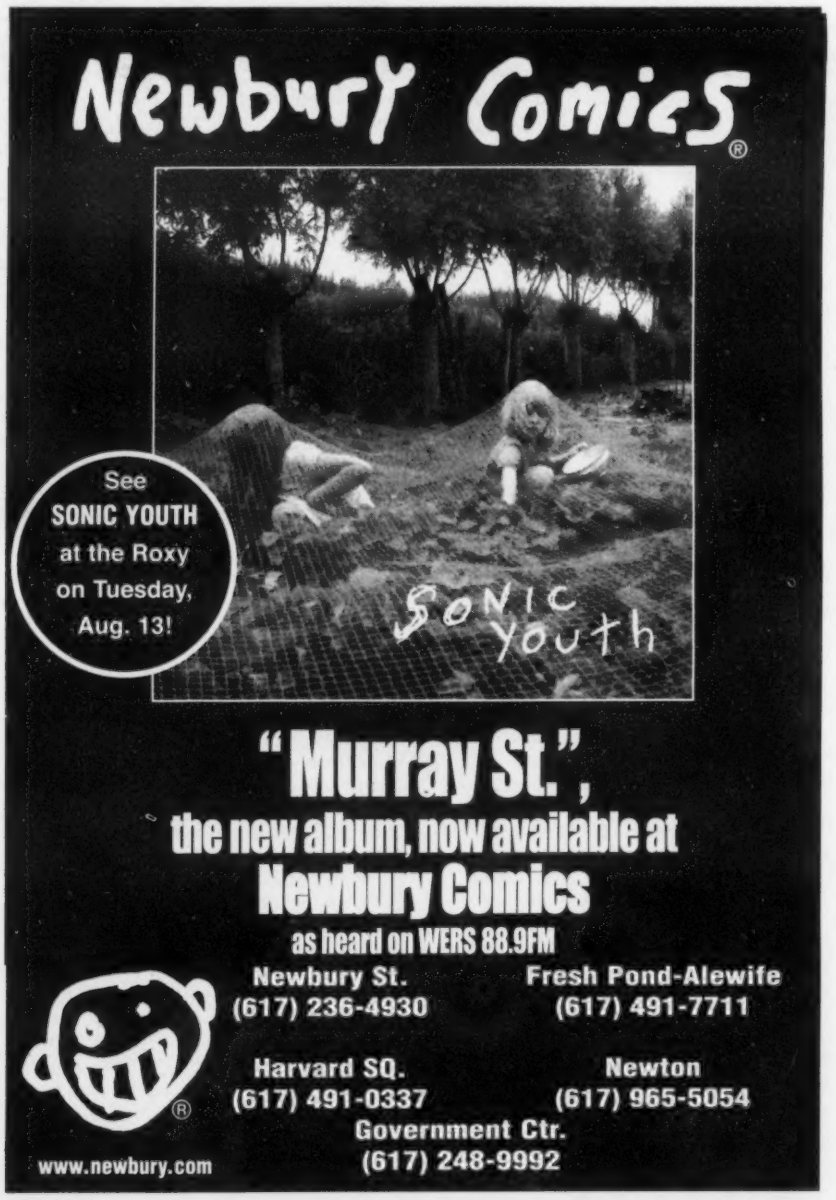
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X-men

Def Leppard bring the pop back to metal

BY SEAN RICHARDSON

Halfway through their set two weeks ago at Irving Plaza in New York City, Def Leppard played their new single, "Now." The pop-metal legends were doing a one-off club gig arranged by their label to celebrate the release of their first album in three years and 10th overall, *X* (Island). Singer Joe Elliott started the song alone, strumming an acoustic guitar as a laid-back drum loop played in the background. When he began to sing the first verse, the rest of the band made a cautious entrance, creating a moody backdrop for his delicate rasp. Less than a minute in, things got interesting: Elliott's sweet talk grew more forward, and guitarists Phil Collen and Vivian Campbell added some pristine melodic embellishments. Then Collen signaled the beginning of the chorus with a flash of dissonance, and everyone but drummer Rick Allen started singing the title refrain in the band's signature four-part harmony. Not everyone in the sold-out crowd knew the words, but they knew the sound — prerecorded rhythm track and dark melodic undertow aside, "Now" is classic Lep.

These days, it's okay for a wizened pop-metal band to sound the way they did in their '80s heyday, and Def Leppard can take a lot of the credit for that. Along with Bon Jovi, they were one of the few groups of the era to hold onto their superstar status when grunge took over. They had a hit album in '92 with *Adrenalize* (Mercury), but the grace period was short: the alterna-minded experimentation of the band's '96 disc, *Slang* (Mercury), went nowhere on the charts. Then pop-metal nostalgia kicked in, and the band reteamed with corporate-rock songwriting god Mutt Lange for their next album, *Euphoria* (Mercury). By the summer of '99, the unthinkable was happening: Def Leppard were back on the radio with a new song, "Promises," Poison were packing amphitheaters across the country, and it was actually cool to like this stuff again.

ROOTS METAL: *Def Leppard's staying power has put them in a league with pop-metal survivors Aerosmith and Bon Jovi.*

At Irving Plaza, Def Leppard opened with "Let's Get Rocked" and "Promises," two of their biggest '90s hits. But apart from these two and "Now," they drew their entire hour-plus set from *Hysteria* and *Pyromania* (both Mercury), the pair of Lange-produced blockbusters that virtually defined '80s pop metal. The band's looks have changed little since they fell out of the spotlight after *Adrenalize*. Elliott's tattered jeans are gone, but his hair is still long, and he still hits all the high notes. Collen still plays the entire set shirtless, bassist Rick Savage still wears a microphone headset, and Allen still plays drums with one arm (the car accident in which he lost a limb in 1984 is the stuff of Lep legend). Campbell, the former Dio star who joined the band after original guitarist Steve Clark died in '91, played a bunch of flashy solos and wore a shirt bearing the name of Boston rock hopefuls (and Island labelmates) Rubyhorse.

If Def Leppard themselves look as good as a group of rich rock guys in their early 40s should, their music has aged even better. The club went crazy for "Pour Some Sugar on Me," the silliest and catchiest pop-metal sex romp this side of Kiss and a key moment in the adolescence of every rock fan who grew up in the '80s. *Hysteria* is a notoriously slick album, and the most amazing thing about seeing it performed live is watching the band sing together. On disc, the vocals on pop masterpieces like "Armageddon It" and "Hysteria" sound like a choir of angelic robots who grew up listening to Slade — it's one of the great studio marvels in the history of metal. But in concert, the Lep choir become something simpler, more human: it's the sound of four ordinary British dudes who've succeeded beyond their wildest dreams and are singing together because that's what they were born to do.

Not that the band played all wimpy stuff. *Pyromania* has its share of gooey hooks, but it's got more rock cachet than *Hysteria*: more heavy riffs, more shrieking from Elliott, more lyrics about fire. That was apparent when they followed "Foolin'" with a trio of mellow *Hysteria* tracks capped by the power ballad "Love Bites." The pop-metal prototype "Photograph" also came early, but they saved the best for last: "Rock of Ages," an outrageous teen anthem that one-ups standard rock mythology by burning things down before it burns out, and "Rock! Rock! (Till You Drop)," which was the lone encore and sent fans home with the happy image of Savage banging his head as if it were '83.

The club setting was a long way from the most memorable image of Def Leppard in concert: performing on a massive round stage in the center of an arena in the classic "Pour Some Sugar on Me" video. But the crowd was happy to take song over spectacle. And the band's one concession to corporate-rock excess — using electronic drumbeats, which were frowned upon during grunge — suddenly seems prescient in the Linkin Park era. The show also put the Leps' solidarity in sharp relief, especially when you compare them with fellow pop-metal survivors Aerosmith and Bon Jovi. Unlike those groups, they don't use hired guns on stage, and they've never gone on hiatus.

But Aerosmith and Bon Jovi both have something Def Leppard want — a hit album in the new millennium. And they both did it the old-fashioned way: by hiring Lange-style corporate-rock song doctors of their own. The Aerosmith hit "Jaded," from last year's *Just Push Play*, was written with Marti Frederiksen, who also worked on the band's *Nine Lives* (both Columbia) and helped write the recent Ozzy Osbourne hit "Dreamer." Def Leppard beat long-time labelmates and American alter egos Bon Jovi to the comeback punch with "Promises," but Bon Jovi made up for it when they re-emerged two years ago with *Crush* (Island). They struck platinum with the smash "It's My Life," which they wrote with Britney Spears/Backstreet Boys producer Max Martin. It was the ultimate pop-metal collaboration, and it became the genre's biggest hit since grunge.

All of which left Def Leppard with an obvious problem when they went to make *X*: Lange had already committed his time to working with his wife, Shania Twain, on the imminent follow-up to her world-beating *Come On Over* (Mercury). So they did what any group of resourceful rock legends would do: they recruited both Frederiksen and Martin to work with them. That's Frederiksen's touch on "Now," which doesn't really sound like "Jaded" or "Dreamer" but gives the band's hard-rock foundation the same kind of contemporary-pop feel. Collen and Campbell sneak in a couple of stomping metal riffs, and as always, the song's main lyric goes for emotional impact over profundity: "I can't get over this feelin' I feel now."

The disc's other two Frederiksen collaborations sound even more like classic Def Leppard. "You're So Beautiful" is upbeat power pop with the kind of mindless call-and-response refrain the Lep choir specialize in: "It's okay/All right/All good/All right." Elliott gets mushy in the background while they repeat it about a hundred times, and the guitars chime in with a descending hook that makes the cheeriest track on the album even catchier. The band take things down a notch on "Everyday," a mellow break-up song that drowns its sorrows in a bittersweet, lilting chorus. The pair, along with "Now," are more likely to appeal to pop fans than to rockers, but long-time Lep followers won't be disappointed.

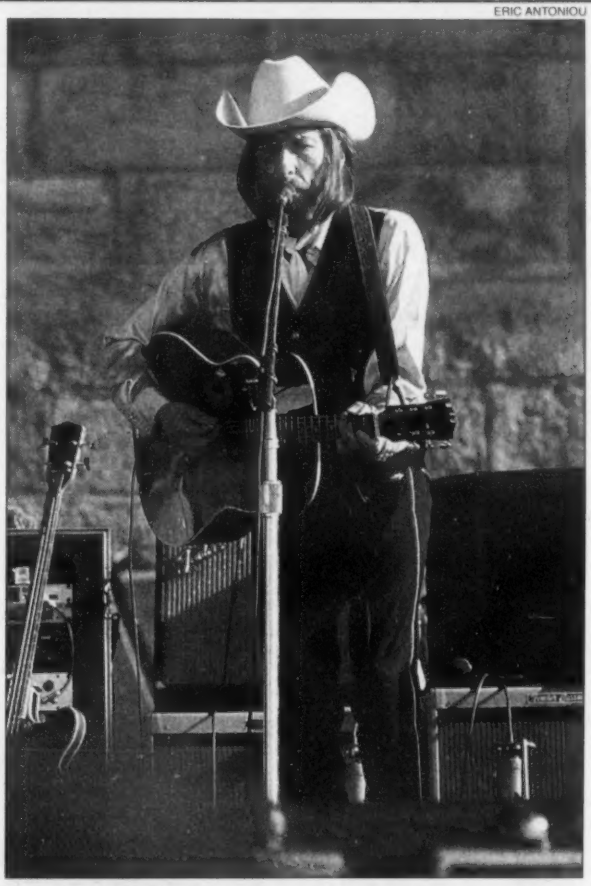
Martin wrote "Unbelievable" for the band with Per Aldeheim and Andreas Carlsson, both of whom worked with him on the Britney/Backstreet–associated Cheiron Studios team. The Leps recorded the song with Aldeheim and Carlsson at Polar Studios in Stockholm, and according to an in-depth interview with Elliott on *deflepp ard.com*, the two parties found more in common than either of them expected: "Per and Andreas are the biggest Dio fans on the planet! They kept asking Vivian to play 'The Last in Line' [a Dio classic from Campbell's days in the band]. As much as these guys work in the pop field, they're huge rock fans, which is only a good thing."

Alas, "Unbelievable" is more Backstreet than Dio: Def Leppard would be perfectly justified in asking the Swedes why Bon Jovi got a kick-ass rock song and they got stuck with a ballad. But it does have that famous Europop sheen, and a cheeseball chorus that's right up their alley: "You don't say that it's over/Never thought this could die/But you speak without words/Making me feel so damn good . . . bye." The Euro theme works for the group again on "Long Long Way To Go," an elegant ballad written by Wayne Hector, whose other prominent credit is the Irish boy band Westlife.

The Leps wrote the rest of the album without outside help, and they recorded it at Elliott's Dublin studio with long-time producer Pete Woodroffe. As with Aerosmith and Bon Jovi, their partying days are behind them, at least when it comes to songwriting. So even after the song doctors disappear, *X* is all about love songs. But the band don't overdo it on the ballads, and they still know how to rock when they feel like it: "Four Letter Word" is as silly as pop-metal throwbacks get, and the sinister riffs on "Scar" recall *Pyromania* more than anything else. One thing's for sure: when Def Leppard get around to touring behind *X*, they'll bring the metal along with the pop. ■

live and on record

ERIC ANTONIOU



NO ONE BOOED: *the return to Newport was just another Dylan concert — which is never entirely a bad thing.*

DYLAN AT NEWPORT: RELATIVELY HISTORIC

Bob Dylan's appearance at the Newport Folk Festival (okay, the "Apple & Eve" Newport Folk Festival) a week ago last Saturday either was or wasn't a historic event. depending on who you talk to. It marked Dylan's first appearance at Newport since he notoriously "went electric" in 1965 and either was or wasn't booed off the stage by the acoustic folkie and "protest"-music diehards either for being a traitor or because his set was too short. At Newport last week, Dylan was the only performer with his own merch tent (selling vintage Opry-style sepia posters that trumpeted Dylan "In Show & Concert") and certainly the only reason the *New York Times* came to cover the event. Coming on an hour after the previous act (the interval was scheduled to be just a half-hour), he played a two-hour set (as advertised), a mix of "acoustic" and electrified versions — 19 of them, including encores — that spanned his entire career. His singing croaked along in the late-period manner that Dylan's fans have grown used to, and he either did or did not play several off-key guitar solos — or else he was just "pushing" his band with his "unpredictability" and "spontaneity," depending on who you talk to. No one booed, and Richard Gere and his wife, Carey Lowell, sitting in the first row of the VIP section, stayed for the whole thing and seemed to have a good time. (Al Gore was also reported to have been in attendance.) Other than that, you might say it was just another Dylan concert.

Which is never entirely a bad thing. He looked spiffy, in a big white cowboy hat, black vest, white shirt, and black pants with white piping. He's pretty hirsute these days, with a beard and long hair that Jon Pareles in the *Times* claimed were fake.

For the opening number, Dylan, Larry Campbell, and Charlie Sexton plucked the upbeat honky-tonk of the C&W standard "Roving Gambler," harmonizing on the lyrics "I left San Francisco, went up to Maine, I met a gambling man, we got into a poker game." It was an inspired cover and invocation, as historical and up-to-the minute an American narrative as you could hope for at the Newport Folk Festival. And as Dylan followed that up with a series of chestnuts (including "The Times They Are A-Changin'," "Desolation Row," "Positively 4th Street," and "Subterranean Homesick Blues"), it became clear that his lyrics, even delivered with diminished vocal equipment, can still cut like a knife. He varied his attack, so that when he sang, "Yeah, I received your letter yesterday," you'd swear you'd never heard "Desolation Row" before. Newer tunes ("Summer Days," "Cry a While," from *Love and Theft*) had heft as well as rockabilly loft.

And yet, those vocal experiments could also turn into mannerisms, like the little octave jump Dylan used again and again to punctuate the ends of lines. And the overall lack of musical variety began to wear. Why not more group vocals like "Roving Gambler" or the encore "Not Fade Away"? Why not give Campbell another pedal-steel feature, or Sexton a bit more room for his tasty, clean-picking guitar leads? But to some, that might have been an unpleasant reminder of the lengthy guitar jams of the mid '90s. It all depends on who you talk to.

— Jon Garelick

OPERA APERTA: DON GIOVANNI LIGHT

Back in August 2000, Opera Aperta, a collaboration between Emmanuel Music director Craig Smith and celebrated-countertenor-turned-stage-director Drew Minter, made its opera-in-the-summer debut with Mozart's *Così fan tutte*, and though it was odd to see a project that promotes opera in English sporting an Italian name ("open opera") and performing a work whose title is never translated, the production was welcome all the same. Last summer Opera Aperta gave us Rossini's *The Barber of Seville*; this year Minter and company essay Mozart's darkest opera, *Don Giovanni*, but not without a night light.

For opera in translation to work, you have to be able to make out the words; that's why it works best in witty recitative (Johann Strauss's *Die Fledermaus* is always done in the vernacular) and solo arias. For this *Don Giovanni*, Minter produced a zingy new free translation of the Lorenzo da Ponte libretto, and the chief beneficiary is Don Giovanni's servant, Leporello, whether he's rattling off his master's conquests in the Catalogue Aria ("There are prudes and there are swingers/Lawyers, doctors, opera singers"), telling Masetto, "You look like old Geppetto," or glossing Don Giovanni's choice of dinner music ("Everybody will know where this one comes from" when we hear "Non piú andrai" from *Le nozze di Figaro*). Yet when Mozart's "drama giocosa" turns serious, it's the Opera Aperta audience that winds up in the dark. You'd hardly guess from the finale's blissful duet between Don Ottavio and Donna Anna that she's asking him to wait a year so she can mourn her father's death. Peasant lovers Masetto and Zerlina can and do say it with body language; for the nobler characters that's sometimes not enough.

The other major problem with this production is its title character. My first impression of Nikolas Nackley's Don Giovanni was David Schwimmer as an Irish tenor. That's harsh, but he is both light-voiced and light in character, casual, even cynical, without demons or danger or depth (all of which presage his being dragged down to Hell). In the exchange with Leporello that opens the second act, he seems more like the servant than the master. David Kravitz's saucy Leporello is the production's big success: he has the clearest enunciation, and he makes the jokes live. Krista River as Zerlina is equally seductive whether presenting Aaron Engebreth's puppy-dog Masetto with a switch and waggling her tail at him in her "Beat me" aria or straddling him restoratively after he's been whacked by Don Giovanni; she's also effective in expressing Zerlina's Janus-like attraction to both men, and the way she sways her hips in her contredanse with Don Giovanni would make anyone jealous.

Sarah Pelletier's Donna Elvira prompted thoughts of Marx Brothers "heroine" Margaret Dumont — another harsh comparison, but I do wish Minter had directed her to be less comic and more poignant. Charles Blandy's Don Ottavio begins very much in the shadow of Jodi Frisbie's Donna Anna, but he grows into his romantic arias. Frisbie is a tall, striking blonde who in her trouser outfit looks all set for Fidelio or Octavian; her voice can be a shade piercing, and she holds her hands to her breast too much, but she conveys the emotional depth that's missing in Don Giovanni. Tae-Gap Tang is a commanding-looking Commendatore; that deep voice, however, should be capable of clearer enunciation.

Craig Smith conducts the Orchestra of Emmanuel Music with a weight, drama, and mystery that put me in mind of Otto Klemperer's Mozart. Sarah Sullivan's set of three movable smudgy walls gives off the heat of Seville while serving as both interior and exterior; Felicia MacNeill's costumes have appropriate range (from Donna Elvira's green ball gown to Zerlina's white peasant dress) and color (Don Giovanni's black and red, Donna Anna's black and beige). The minuet that Don Ottavio, Donna Anna, and Donna Elvira improvise at Don Giovanni's soirée is hilarious; so is the "Have a happy time in Hell" ensemble finale after our hero is consumed by fire and brimstone. But this *Don Giovanni* goes whistling into the dark.

— Jeffrey Gantz

(The remaining performances of Opera Aperta's Don Giovanni *are Friday August 9 at 7:30 p.m. and Sunday August 11 at 2:30 p.m. Kelly Kaduce will replace Sarah Pelletier as Donna Elvira in these two performances. For tickets, call 617-353-8725 or go to www.opera-aperta.org)*

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Heavy mettle

Finding a home for Ziggy Stardust

pop rocks
BY MATT ASHARE

Several years ago, I had a discussion with a songwriter friend who'd become convinced that it should be possible to create a set of mathematical formulae that would allow a computer to determine the genre of any song. You'd just input the crucial data — beats per minute, instrumentation, tone of singer's voice, verse-and-chorus structural elements — and the computer would spit back a label: R&B, Britpop, heavy metal, gangsta rap . . .

My friend had been pushed to this rather desperate point by a major-label A&R person who'd complained that several songs my friend had written were "too metal." This was before the Ozz-Fest-driven metal resurgence, so "too metal" was bad. But my friend felt he'd simply been writing "heavier" pop material. So he asked me a crucial question whose answer he already knew: did I consider AC/DC and Aerosmith, two bands he knew I liked, heavy metal or hard rock? My answer: "hard rock." He responded that my choosing "hard rock" over "heavy metal" was an elitist rationalization. Since I didn't care for metal, I'd simply found a more palatable category.

The answer to the question of how artists, critics, and fans distinguish, for example, one subcategory of rap from another, might be difficult to articulate, but most of us instinctively just *know*. You hear a song, look at the band, and in less time than it takes to say "subgenre," you've ingested countless audio and visual cues to get your answer. There will always be arguments among friends as to whether a band are this or that — arguments that ultimately boil down to whether a band are "cool" or not. But mostly we agree on what's what, and when we can't, we invent a new subgenre that smoothes over the discrepancies. And when the music industry gets lucky, that opens the door on a lucrative new trend like "grunge," which was really just non-metal, punk-inspired bands playing variations on pop metal (Nirvana), classic rock (Pearl Jam), or pre-Van-Halen-style heavy metal (Soundgarden).

I'd forgotten about that discussion with my friend until recently, when the 30th-anniversary two-CD edition of David Bowie's classic *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* was issued by EMI in all its digitally remastered glory. Packaged neatly as a CD-sized hardcover book or novel, the reissue features a lengthy and informative essay by David Buckly that's bookended by the two CDs. The first disc is the *Ziggy Stardust* album from start to finish; the second consists of 12 other tunes that have come to be associated with Bowie's *Ziggy* period, including "Velvet Goldmine," the single versions of "Moonage Daydream" and "Hang On to Yourself" that were released under the alias Arnold Corns prior to the *Ziggy* album, an amusing (if not quite *good*) cover of "Round and Round," and acoustic demo versions of both "Lady Stardust" and "Ziggy Stardust." (What's missing, in my opinion, is at least a live recording of Bowie's Ziggy cover of the Velvet Underground's "White Light/White Heat," which was a staple of the Spiders from Mars' live set.) There's also a new mix of "Moonage Daydream" that does little to improve upon the original.

ERIC ANTONIOU

WHAT'S IN A NAME? *Much of what we now refer to as pop metal was written from pages torn from Bowie's* Ziggy *book.*

What interests me most about the new *Ziggy* is the stark difference between the demo version of the title track, which sounds like a folk-pop number, and the Mick Ronson–driven "Ziggy Stardust," which, if I'm not mistaken, has some heavy-metal overtones that we're all familiar with from the album. Not that there's anything wrong with heavy-metal overtones. However, in his accompanying essay, which does well to dispel the lingering misperception that *Ziggy* is a concept album or rock opera, David Buckly points out the wide-ranging impact *Ziggy Stardust* has had on other artists who have come along to create new genres (or, at the very least, shticks) from the foundation Bowie and Ronson dreamed up together. And he does so without mentioning the words "heavy" and "metal" together in the same sentence. Which is strange when you consider that so much of what we now refer to as pop metal (*i.e.*, Def Leppard, Poison, even early Mötley Crüe and Guns N' Roses) was written from pages torn from Bowie's *Ziggy* book, right on down to the spandex pants and back on up to the androgynous hairdos. But for some reason — and it's one I can relate to — it would be heresy to blame heavy metal on Bowie instead of just giving him credit for "cool" music like punk and new wave and Marilyn Manson's two best albums. It's the same kind of thinking that makes it easier for me to appreciate AC/DC and Aerosmith as hard rock. And it's why it's going to take an awfully smart computer ever to do the simple task of telling one style of music from another. ■

No release

The Vines back into a grungy corner

BY CARLY CARIOLI

The opening guitar salvo on "Get Free," the first US single from the Vines' *Highly Evolved* (Capitol), is a single note bent sharply upward out of tune, a warbling rise followed by a headlong dive. The song is compact (a shade over two minutes) and the chord progression is vaguely familiar; the singer, an Australian by the name of Craig Nicholls, delivers his lyric in an unmistakably Cobainist clenched-teeth howl. There was a time not so long ago when there was such a profusion of groups who sounded like Nirvana that you were apt to be thoroughly sick and contemptuous of them. But 10 years after *Nevermind*, ripping off Nirvana has come to seem less like crass commercial opportunism and more like a wistful plea for a time when modern rock radio wasn't such a goon-metal bummer.

Exactly when that shift occurred is hard to pin down, but I'd place it sometime after Bush started toying with remixes (1997's *Deconstructed*), and certainly before 1999, a year that saw the release of Verbena's *Into the Pink* and Idlewild's *100 Broken Windows* (both on Capitol, then still smarting from the defection of Dave Grohl to RCA). The ample critical acclaim and modest album sales achieved by those albums — Cobainist treatises, both — seemed to confirm the death of Nirvana-bes as cash-cow material. The Vines have been received warmly here, so it's far too soon to suggest that they won't be huge stars. Either way, when it comes to hearing them on the radio, I don't mind it a bit.

NIRVANA-BES: *When the Vines rip off Nirvana, it seems less like crass commercial opportunism and more like a wistful plea for a time when modern rock radio wasn't such a goon-metal bummer.*

In rock and roll just now, it helps to have a distinctive posture, whether it be detached show-biz cynicism (the Hives), bemused boredom (the Strokes), or childlike naïveté (the White Stripes). The Vines have been the band voted most likely to join this unlikely triumvirate, but they are a sore match — their unerringly earnestness is a blatant anachronism. Nicholls is a scrawny, disheveled specimen with an unruly perch of stringy brown hair who looks as if he were preparing a nest on his shoulders for an incoming coterie of snipes and sandpipers. When he performs, he makes a big show of sloppiness. A couple months ago, the Vines embarked on a brief promotional tour of small clubs, the kind of quickie jaunt designed to introduce a group to critics, record-store clerks, regional promoters, and other birds of prey. In the small front room of the Paradise, Nicholls was subdued and solemn during their brief set until near the end, when he must have realized, as the audience did, that the performance was missing something essential. In a valiant attempt to up the ante, he lunged across the tiny stage as if he had accidentally strummed his guitar too madly, narrowly but expertly avoided bowling over his bass player, and then collapsed dramatically in a heap. A World Cup referee, had one been in attendance, might have yellow-carded him for simulation.

Highly Evolved is a different kind of simulation — rock-and-roll albums these days, even those by the Hives and the White Stripes and the Strokes, are as much creations of the recording studio as any late-model hip-hop hit. In Nirvana's day, the use of post-production tweakage to make *Nevermind* more palatable for radio was a minor scandal; these days, the studio is as likely to be used as a tool for making rock-and-roll recordings sound cruddier than they ought to. (A much nastier version of "Get Free" is currently making the rounds of MP3-trading sites; whether it's better than the album version depends less on your feelings about authenticity than on your taste in white noise.)

A few weeks ago, the Vines returned to the Paradise, this time playing a sold-out show in the big room. The concert seemed to amount to Nicholls's long, protracted attempt — ultimately unsuccessful — to lose his composure. He sings like Kurt Cobain, but he also sings a little bit like Iggy Pop — a strange combination, because Kurt sang with his mouth clamped shut whereas Iggy sings with his tongue sticking out. When Nicholls sang with his tongue sticking out — which, unfortunately, was on nearly every song — he made a sound like the one a chicken makes when it feels a farmer's hands around its neck. He seemed to know only one guitar solo, and it was the one from the Bangles' version of "Hazy Shade of Winter." The band's set preserved the disc's bi-polar rhythm: a rigorous burst of raw power ("Outtatheway!", "Ain't No Room") followed inevitably by a tedious sub-Oasis Britpop ballad. They trotted out their trick Oasis-style cover of OutKast's "Ms. Jackson"; Nicholls didn't attempt anything more than the chorus, but the chorus went on and on. By the end, the problem the singer faces in "Get Free" — he seeks release and finds none — seemed all too real, but the song sounded just a bit too thin. ■

music

Redemption songs

Bruce Springsteen's 9/11 album

BY JON GARELICK

Bruce Springsteen's *The Rising* may be the catchiest album I've ever heard about a mass murder. One song after another delivers memorable hooks, sing-along choruses and catch phrases, and the deathless satisfaction of the release from verse to refrain. But I don't know whether this is what Springsteen had in mind. And though I like all the songs on the new album, I've yet to grow completely comfortable liking them, even as I sing along.

The Rising, as you know unless you've been living under a rock for the past month, is Springsteen's September 11 album. He wrote "My City of Ruins" prior to September 11, as an elegy for his old haunt of Asbury Park, but he sang it at the televised *Tribute to Heroes* memorial, and it fit. He had followed the World Trade Center disaster from his home in New Jersey, and soon — "within days after the towers collapsed," *Time* magazine informs us — he was writing songs.

When I attended his *Ghost of Tom Joad* concert at the Orpheum back in 1995, it occurred to me that Springsteen — singing solo with an acoustic guitar — was one of the last of the American folkie troubadours. Between his songs about migrant farm workers and hard-luck blue-collar types, he explained how he'd collected material for his portraits, and one image remains from those stories: Springsteen taking long solo motorcycle rides, from the Los Angeles hills where he'd been living into the California valleys and the farther reaches of the American Southwest. And now he was bringing us the news from these places that are on the margins, even though they're what we tend to think of when we think of "heartland" America — not the Midwest, but a country of ordinary lives and ordinary labors, and of the dispossessed, far removed from the Hollywood hills or big-time media. And on that tour Springsteen was the troubadour traveling the country and bringing us the news about ourselves.

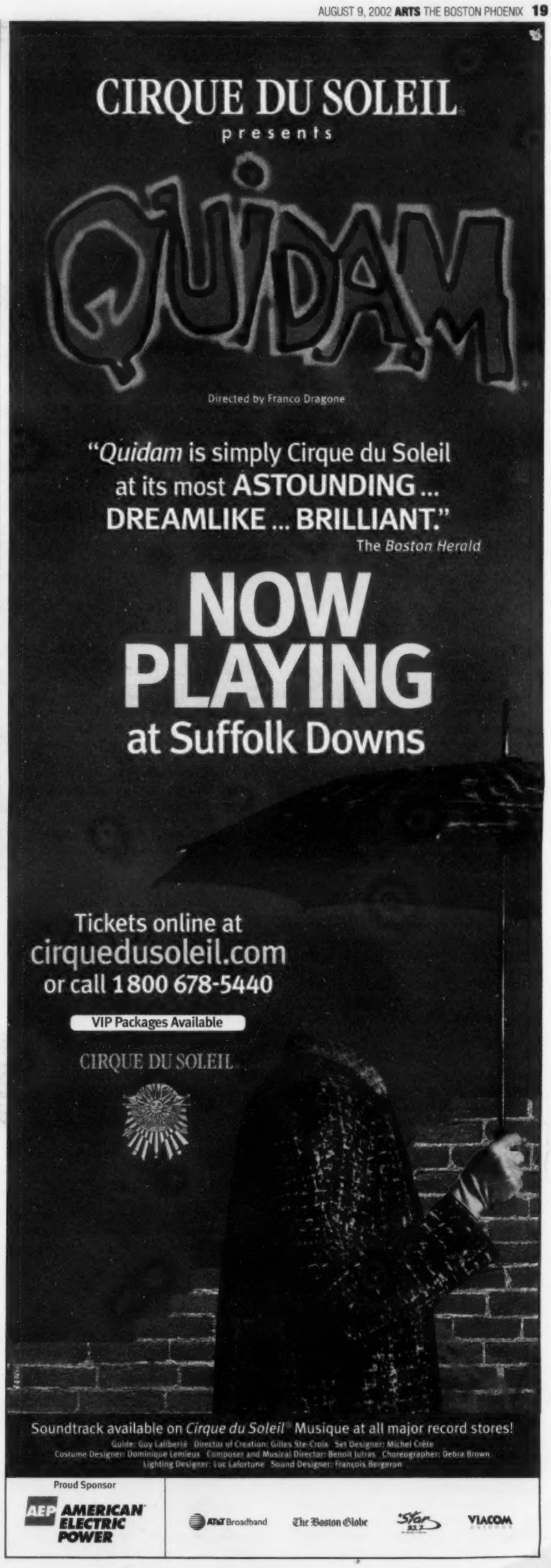
TROUBADOUR: *on* The Rising, *Springsteen turns journalistic research into pop songs of reassurance and hope.*

Although the *Tom Joad* tour was criticized for its monochromatic, tuneless tunes, the Orpheum date reconnected me with the Springsteen of old and reminded me why I liked him in the first place. The *Human Touch/Lucky Town* tour of '92 was the Bruce of the big arenas and the revival-meeting pomp; *Tom Joad* was the Bruce of personal connection. It wasn't the thrill of community, exactly — it was his ability to talk plainly, so you felt he was speaking directly to you. You liked the guy. And the pale monochrome of *Tom Joad* suited its material.

For *The Rising*, Springsteen has also collected material — "reporting" is the word *Time* used to describe it. Reading the "Portraits of Grief" obituaries in the *Times*, he began conducting phone interviews with widows of men who had mentioned that they were really into Springsteen. *The Rising*, then, is his own "Portraits of Grief," set to his unique mix of bar-band blues and camp-meeting gospel. It's not about mass murder, of course (though there are flares of vengeance); it's about grief and redemption.

There are complications roiling under the surfaces of the songs on *The Rising*, but in the end they're all smoothed over in the faith of those reassuring pop structures, in the majestic layering of guitars and keyboards and strings, even a touch of qawaali, and in last-minute lyric reprieves. *The Rising* never feels insincere or exploitive, but at times Springsteen leaves his reporting behind to create an impossible fiction — getting inside the head of a suicide bomber ("Paradise"), or the head of firefighters climbing the towers ("Into the Fire," "The Rising"). And at times his refrains of "it's all right" ("Lonesome Day") or his promises to chase the clouds away ("Waitin' on Sunny Day") don't convince. Even when "Paradise" switches from the bomber's head to a widow's dreams, he concludes, "They're as empty as paradise," only to reassure us, "I break above the waves/Feel the sun upon my face."

I'm not saying *The Rising* is a fraud. There are plenty of ugly, deep-felt moments in these songs, and you can sense Springsteen's honest struggle in each of them. "The Fuse" is just that — a portrait of rage barely contained, and sublimated into depression. "Further On (Up the Road)" has the hard, angry edge of a Social Distortion song. And in the simple verbal turn of the "everything is everything" refrain of "You're Missing," the mundane details of daily life, of memory, become the immensity of eternal absence and a void that can't be filled, of closure deferred, a loved one turned to "dust on my shoes." But more often than not, the old-fashioned party anthem "Mary's Place" brushes over the doubt at its core: "Tell me how do you live/Broken-hearted." To reverse a criticism by one of Martin Scorsese's old mentors: *The Rising* is too much Easter Sunday and not enough Good Friday. ■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music

Back to the future

The ups and downs of the electro revival

BY MICHAEL ENDELMAN

Dancing in neat pairs, the clump of gyrating girls at the (now closed) Somerville club 608 on a Monday evening early last month wore their '80s fetish proudly: sporting spiky asymmetrical haircuts, shiny pumps with little-girl socks, and very short shorts, they looked straight out of a John Hughes teen flick. On stage, the Michigan trio Midwest Product were recreating the mood, if not the exact sound, of early-'80s electro — the starkly synthetic dance style that combined elements of hip-hop, Euro synth-pop, and Italo-disco into a genre defined by stiff drum-machine beats, twisted vocoder vocals, futuristic synth sounds, and lots of lyrics about outer space and/or robots.

In 1982, Afrika Bambaataa imagined a pan-African intergalactic block party with the genre's defining single, "Planet Rock," a massive shock wave of neck-snapping 808 beats and slithering synth riffs. In 2002, dance music is going back to the future, as clubgoers from Boston to Berlin vibrate to a whole new wave of electro produced and performed by contemporary DJs and bands. More than a strict electro revival, however, these 21st-century acts are pulling from other strands of the early-'80s synthesizer revolution, including the fey synth-pop of groups like Human League, the interstellar disco of the Jonzun Crew, and the post-punk electro-rock of groups like New Order. This time, though, hip-hop is absent from the mix, and the irony meter is cranked up to 11, which has some wondering whether it all amounts to anything more than frivolous retro kitsch and fanboy pastiche.

There may be some truth in that view. But after so many faceless trance DJs, the outsize personalities, the sleazy sway, and the punkish look of the colorful neo-electro revival represent a welcome change on the electronic dance-music scene. "In the past three years I've gotten tired of straight-ahead dance music," laments Montreal's DJ Tiga, a neo-electro acolyte. "Electro brings in a bit more funk, vocals, and melodies to the techno scene. It keeps a lot intact, but it's a lot more fun, plus it has a sense of humor."

Although it's bubbled into mass-media outlets over the past six months — that's electro act Ladytron providing the soundtrack to those ubiquitous Mitsubishi TV commercials — the neo-electro scene has been buzzing about the dance-music underground for a few years now, through artists like DJ Tiga, Berlin's DJ Hell, Detroit's Ectomorph, and Dutch producer I-F. But it wasn't until New York scenester Larry Tee, author of RuPaul's one-hit-wonder "Supermodel," initiated a series of parties in Brooklyn, that the media hype began. A Malcolm McLaren figure in thick black glasses, Tee fashioned the genre phrase "electroclash" out of thin air and then produced an Electroclash music festival and accompanying CD last year.

More recently, Tee put his stamp of approval on the new British compilation *This Is Tech-Pop: 21st-Century Electro and New Wave* (Ministry of Sound). In the liner notes to the 20-track disc, he explains, "Present is a strong lyrical content and more than a touch of irony that has been missing in action in most contemporary dance music of late. . . . These are good-looking acts that have a strong fashion sense and are really fuckable. AND they sing." He may not be the most eloquent scribe, but Tee's explanation nails the general frustration of mainstream clubbing, a frustration stemming from the flood of slick and glossy trance that has overspread the world's dance floors. Stocked with ear-twisting Pro-Tools effects and designed to stoke Ecstasy's pre-orgasmic plateaus, trance is occasionally thrilling but more often an excuse for bland and banal dance music that tries too hard not to offend. It's rave's own version of middle-of-the-road. No surprise, then, that it hasn't created many superstars. Although Paul Oakenfold has an outsized ego to match his five-figure fees, most trance DJs are as interchangeable as the sleek instrumental cuts they spin.

In this climate, the verse-chorus-verse structures, rough-edged punk sonics, and sleazy lyrics on the colorful *Tech-Pop* disc amounts to an æsthetic revolution — especially for kids who didn't experience the first electro revolution of the late '70s and early '80s. Highlights include Brooklyn band Soviet, who contribute the slinky synth-pop number "Candy Girl," a track that sounds like A Flock of Seagulls making Orchestral Manœuvres in the Dark; Tiga & Zyntherius's deadpan cover of Corey Hart's '80s hit "Sunglasses at Night"; and Felix da Housecat's party-starting anthem "Happy Hour." The synth slithers slap you on the ass; the drum machines snap at your ankles; the melodramatic hooks weasel their way into your brain. In short, it's fun and funny, silly and sleazy, camp and catchy. It's not, however, very good dance music. The trendy British label Ministry of Sound might have picked all the right tracks for *Tech-Pop*, but they didn't put much thought into the mixing. Credited to DJ Piss, the disc meanders all over the BPM spectrum, with little care for flow or beat matching or continuity, so it just doesn't pass the dance-floor test.

That's also true of performance-artists/electronic-act/dance-troupe Fischerspooner's debut, *#1* (FS Studios), which was scheduled for release this summer but has been pushed back to the fall. They're more of a live group — "Siegfried & Roy meets a drunken Cirque du Soleil," says British mag *NME* — but that doesn't mean much since only a few thousand people have seen their heralded stage show, an exclusive art-world affair that's been put on in New York and Los Angeles. *#1* sounds glossy and frosty in all the right places but hasn't much in the way of cool melodies, throttling beats, or sly humor. Fischerspooner are, however, very well dressed, and they're worshipped in England, so you can think of them as electro's own version of the Strokes.

There's no such problem on DJ Tiga's recent *American Gigolo* (Turbo) mix CD, which compiles a fistful of singles from Germany's International DeeJay Gigolos label. Montreal-based DJ Tiga is a techno veteran, and he's got the turntable chops to prove it. *American Gigolo* leaves the kitsch behind by slowly building into a hailstorm of machine-tooled clanks and pounding 808 drum kicks. It recognizes the connection between electro and Detroit techno, the evolution of the man-machine interface from "Planet Rock" through Berlin's Love Parade. And like the original electro space travelers, Tiga's mix highlights the emotional tension at the core of neo-electro's appeal — the ping-ponging between space-age idealism and futurist dread. If Steven Spielberg's next sci-fi flick needs a soundtrack, DJ Tiga should get first call.

Equally thrilling is *Tangent 2002: Disco Nouveau*, a compilation released by the Ann Arbor label Ghostly International. Imagining a world where Midwestern techno and electro exist without the middling influence of UK rave culture, *Disco Nouveau* nails the strange retro-futurist feel of the neo-electro revival — it's music that looks back at music that was looking forward to begin with. Yet it feels like more than a rote rehash of Afrika Bambaataa's beats. Outside of the vintage keyboard twiddles and 808 drum-machine clicks, the disc blooms with ornate details and intricate flourishes that could come only from a modern, computer-boosted studio. Tensile digital clicks dance around the 4/4 pulse; subatomic bass lines ripple into your lower intestines; choppy beat fluctuations turn and swerve like the Mass Pike at rush hour.

JEFF THIEBAUTH

GODFATHER OF ELECTRO: *in 1982, Afrika Bambaataa imagined a pan-African intergalactic block party with electro's defining single, "Planet Rock," a massive shock wave of neck-snapping 808 beats and slithering synth riffs.*

BOSTONIANS WANTING to get a taste of electro in a club environment don't have many choices. The one weekly electro event is "Start!" at Bill's Bar, an evening hosted by the folks who run Makeoutclub.com, a chat room and dating site for emo and indie-rock kids. Which highlights an odd turn of events: the neo-electro revival is bringing bangin' 808 beats and ass-wiggling synth riffs to the typically stiff indie-rock scene. The result is a strange symbiosis between the two disparate worlds of indie rock and electronica. Except that whereas the club kids are sticking to '80s electro styles, indie-rockers are digging into the groovier side of post-punk through recent compilations like *Disco Not Disco* (Strut) and *In the Beginning There Was Rhythm* (Soul Jazz), which document the early-'80s collision of post-punk, funk, and disco with tracks from acts like Throbbing Gristle and A Certain Ratio. And the British DJ/producer known as Playgroup (a/k/a Trevor Jackson) suavely blends original punk funk (Material) with contemporary mutant disco acts (the Rapture) on his upcoming entry into the *DJ-Kicks* (Studio !K7) mix-CD series; it imagines a black-and-white utopia where disco beats coexist with searing guitar solos and drum-machine baubles support Afro-soul chants.

All this positions the latest album by the Scottish trio Bis to capitalize on both audiences. This indie-pop group were probably ahead of the curve on their Andy (Gang of Four) Gill–produced 1999 album *Social Dancing* (Capitol), but their latest, *Plastique Nouveau* (spinART), feels right on time. Slightly tweaking their concept, Bis team up with Michigan electro warriors Ectomorph and Adult. and come up with a set of tunes that range from fey synth-pop ("Don't Let the Rain Come Down") to corpulent electro-punk ("Robotic").

But even the Bis album leaves a nagging aftertaste that this has all not only been done before but been done better by New Order, Afrika Bambaataa, Human League, the Jonzun Crew, and many others. So though the electro-revival has brought pop songcraft and irreverent fun back to the dance floor, I'll be hard-pressed to take the music too seriously until it breaks out and finds a voice and calling of its own. I want my neo-electro to burst with hip-hop roll calls *and* slashing guitar riffs, soul-mama divas *and* disaffected white yelps, outrageous cyborg fantasies *and* geeky laptop freakouts. Is that too much to ask? ■

Electro II

Douglas Wolk's second opinion

With the reliable 20-year lag of nostalgia, dance fashion has hit the synth-pop era, and the result is something called "tech" or "electroclash." There's not a definite name for it, and there are no particularly big stars yet (though Fischerspooner are trying very hard, with their big-budget costumes and videos), but there's a definite sound to it: the tweaky burble of new-wave synths and the pitty-pat of vintage drum machines. And there's a little clutch of compilations groping at its borders: *Defining Tech* (Orbisonic), *This Is Tech-Pop: 21st-Century Electro and New Wave* (Ministry of Sound), and *Tangent 2002: Disco Nouveau* (Ghostly International).

You can make clubgoers dance to pretty much anything, but if you want to get people who aren't DJs to buy your records, you have to give them something that sounds good at home, too. And when you get these comps onto your stereo, you'll find there's more trend-mongering puffery to the scene than the electronic renaissance it promises. Said scene is small enough that the comps' contributors overlap: Fischerspooner, Felix Da Housecat, Miss Kittin, Adult., Perspects, and Memory Boy are all on two apiece. It's also large enough that three different labels are trying to capitalize on it before it gets any bigger, and all three releases suffer from padding. Occasionally, that means they reach out for something outside their loose boundaries, like Peaches' giddy come-on "AAXXX," but mostly it means they sound like warmed-over MTV rejects.

Smallmouth
by Douglas Wolk

Defining Tech and *This Is Tech-Pop* are similar in style and intent, but the former is more a club record — in other words, it's less tuneful, and more dependent on its own clichés. Bis's "The End Starts Today" is a sweet homage to the Latin freestyle sound of mid-'80s New York, but the rest too often sounds like new wave stripped of its melodies, with the deadpan frigidity of Kraftwerk plugged in to substitute for ambition and conviction. *Tech-Pop* concentrates more on songs with actual tunes and choruses, though it's not a good sign that one of the best contributions is a cover of Corey Hart's "Sunglasses at Night."

Disco Nouveau is a bit different. It bills itself as a tribute to Giorgio Moroder's "robot disco" — heavily synthesized, very European, dependent on rapid-fire bass sequencers. Susumu Yokota's "Re: Disco" is the album's most direct homage, a variation on Moroder's production for Donna Summer's "I Feel Love." The disc has a seductive surface but often doesn't follow through — DMX Krew's "Make Me" pulses and tingles like the real thing, but it's fatally damaged by singer Tracy's nondescript, off-key voice. Whatever name you want to give the sound these compilations limn, though, it's distinctly a product of nostalgia for a lost era: the new electronic pop groups aren't feeding an eternal fire, they're relighting an extinguished flame. And they've forgotten something significant in the process.

RETRO REMIXERS: *Bis's "The End Starts Today," on* Defining Tech, *is a sweet homage to the Latin freestyle sound of mid-'80s New York.*

There used to be something called electro — which is very different from electroclash. The best survey of the scene is the four-disc series *The Perfect Beats* that came out on Tommy Boy a few years ago, but *Mantronix: That's My Beat* (Soul Jazz), a new compilation of late-'70s and early-'80s tracks curated by Kurtis Mantronik, is a fine sidelong glance at the electro moment and its overlap with early hip-hop and late disco. The beats of electro were heavier and funkier — you could lock and pop to them — and they were also more daring, because they weren't homages to beats 20 years their senior. Art of Noise's instrumental "Beatbox (Diversion One)," included here, is playful and witty, morphing industrial-equipment noises into lounge-lizard piano just because it can.

The central tenet of Mantronix-style electro, though, is its good-natured hedonism and humanism, the idea that people and machines can and should dance together, that bodies' salient feature is their ability to feel pleasure. That's easy enough to parody, and a lot of the new new wave does. But the hinge on which *That's My Beat* swings is Machine's "There But for the Grace of God," a disco anthem about a girl denied the joys of club culture who finds them the hard way. It's ecstatically compassionate — a lovely combination — and it also risks absolute sincerity. The tech scene hasn't yet come up with anything to match it. ■

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Re-rapped

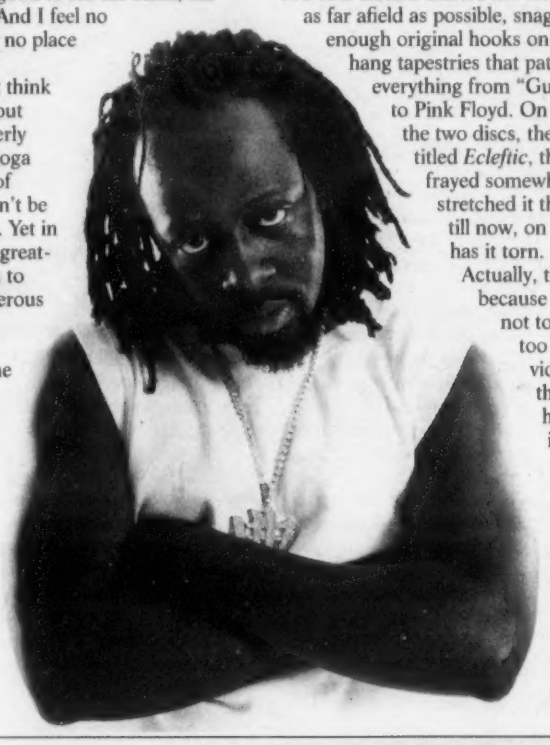
Wyclef Jean and the quality of allusion

BY FRANKLIN SOULTS

Even when Wyclef Jean doesn't got it, he flaunts it. Performing in Cleveland recently for the MTV summer concert series "Live at the Rock and Roll Hall of Fame Presented by AT&T Wireless," the multi-purpose hip-hop star slung a guitar behind his back to pick a solo on "PJ's," a slow-swinging rap from his new *Masquerade* (Columbia). Backwards or forwards, the lead wasn't much — just a simple three- or four-note figure. Yet the ecstatic crowd ate it up. As with so many of his creations, it wasn't the quality of the craft that counted but the quality of the allusion.

Among other things, this reference to white-boy guitar wankery was a way for Jean to say, "I too love rock and roll" (or at least to paraphrase Parliament-Funkadelic's classic question: "Who says a funk band can't play rock?"). Elsewhere, his songs, samples, and showboating flourishes honored salsa and reggae, A Tribe Called Quest, and the Jackson 5, hardcore liberal politics and softcore libertine morals. And almost all of it pumped the crowd higher with a mix as sexy, youthful, brazen, and pluralistic as the attractive young audience itself (though apparently self-selected, the crowd was pure MTV). Near the end, Jean even addressed the 1100 fans directly in an improvised reggae composition, singing, "It feels good to see the black, the white, the Asian/And I feel no segregation/Ain't no place like Cleveland."

Since he didn't think to add a verse about Cleveland's formerly flammable Cuyahoga River, this claim of uniqueness couldn't be taken too literally. Yet in his career, Jean's greatest coup has been to make the preposterous feel plausible on some higher metaphorical plane — and on a far larger scale to boot. When the Fugees scored with *The Score* in 1996, the group's founder and creative mastermind made hip-hop seem more tolerant and inclusive than it had been in a Dogg's age (that would be Snoop Dogg, remember?). Even then, his creativity was about pop synthesis on an unprecedented scale — he was like a cultured Puff Daddy dropping a Third World–flavored, ghetto-wise "Internationale" for the unliberated hip-hop masses.



HELLO CLEVELAND! *"It feels good to see the black, the white, the Asian/And I feel no segregation," Wyclef Jean sang to an MTV crowd gathered at the Rock and Roll Hall of Fame.*

Equally important, Jean's eclecticism was grounded and augmented by the skills of the Fugees' co-founder, Lauryn Hill. His first two solo albums skirted her loss by ranging as far afield as possible, snagging just enough original hooks on which to hang tapestries that patched together everything from "Guantanamera" to Pink Floyd. On the second of the two discs, the appropriately titled *Ecleftic*, the tapestry frayed somewhat as he stretched it thin. But not till now, on *Masquerade*, has it torn.

Actually, the album fails because it stretches not too much but too little. Jean obviously has felt the sting of hardcore rap's indifference to his achievements, because he focuses the first half of this 22-track CD on fighting fire with fire (and bling with bling). Where his previous albums were centered on a pan-African carnival of pop eclecticism, here he narrows his focus to "keeping it gangsta," dropping boasts about his street cred, threats to hardcore poseurs, and straight lectures about the fatal attractions of the thug life's masquerade.

It's not that Jean's production skills and stylistic range fail him in this pursuit. Listen close and you'll get off on everything from the sultry Asian flute chilling out the melancholic "Peace God" to the rampaging raps of guest MCs M.O.P. heating up the menacing title track. But M.O.P.'s free-ranging boasts also show up Wyclef's deficiency as a serious hard rapper. Although some of his imagery is clever ("You would think rap was rock the way I carry heavy metal"), his tone and flow neither invite nor demand close listening, and that leaves many of these numbers as flat as, well, Snoop Dogg.

By the time "Oh What a Night" rolls around, Jean has shifted to showing off his "yachts and rocks" as he explains how he came to "rule the industry." His bling-bling is even less believable than his praise of Cleveland's uniqueness, but the shear silliness of this Frankie Valli remake returns him to his strength — creating friendly illusion through a patchwork of allusions. Later, there's a sly, bouncy pop tune about gangsta cuckoldry ("Thugs like Me") and an audacious remake of Dylan's "Knockin' on Heaven's Door" in which he ties together anti-gangsta preaching, his grief for his recently departed dad, and the national suffering caused by September 11. Aside from their general morbidity, the topics don't really relate, but it's nice to think that Jean could bring everyone from street thugs to "soldiers at the Pentagon" together in mourning. You know, black, white, and Asian, feeling no segregation. ■

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★★ **Oasis, HEATHEN CHEMISTRY (Epic).** Given their status as England's most notorious and notoriously unabashed Beatles acolytes, it would be fair to read the title of the opening track here — "The Hindu Times" — as some indication that singer Liam and guitarist/songwriter Noel Gallagher have reached the Buddhist-enlightenment phase of their career, thereby paralleling the Beatles' own well-documented dalliances in Eastern religion and psychedelics in the years before their break-up. But the Brothers Gallagher have never been the pseudo-intellectual art-school types that Lennon and McCartney were — they're hard-drinking/-drugging blokes who have a special talent for hanging big guitars on bigger hooks in a manner that recalls the Beatles in form only, not content. "The Hindu Times" might as well be some newspaper Noel came across in his travels, because *Heathen Chemistry* doesn't mark a spiritual step forward for the band.

But it also doesn't represent any noticeable step backward in the hooks and melody departments. "Little by Little" ranks as one of the catchiest tunes these guys have come up with in their decade as England's reigning bad-boy Britpoppers, and even "The Hindu Times" has more than enough hook power to make up for its misleading title. Elsewhere, Noel gets to sing his song, Liam continues to prove that he's also capable of contributing a tune or two to an Oasis album, and things go on much as they have for the past few Oasis albums. Which is to say that Oasis's most remarkable talent may be their unwavering endurance when it comes to running in place creatively without growing weary of writing album after album of like-minded material.

— Matt Ashare

(Oasis headline FleetBoston Pavilion this Saturday, August 10. Call 617-228-6000.)

★★1/2 **Something Corporate, LEAVING THROUGH THE WINDOW (MCA).** On their memorable debut album, SoCal pop-punk kids Something Corporate play charming post-teen love songs with a commercial-rock grandeur that's ambitious beyond their years. Singer-songwriter Andrew McMahon is a talented pop pianist with a jones for both Elton John (long-time Rocket Man collaborator Paul Buckmaster contributed the disc's plentiful string arrangements) and modern rock (hence the presence of Incubus/Hoobastank producer Jim Wirt). On "I Woke Up in a Car," he earns his emo stripes by reeling off the names of unglam all-ages-tour stops like Rockford and Poughkeepsie as he pines for a romantic pen pal. He achieves a similar poignance on "Punk Rock Princess" and "Drunk Girl," both of which let the guitars carry most of the instrumental weight. Guitarist Josh Partington doubles as the band's second songwriter; on "Hurricane," his style is more introspective and harder-hitting than McMahon's. Not all the disc's 14 tracks find the mark, especially not the birdbrained locker-room-spat-turned-semi-hit "If You C Jordan." But Something Corporate's performance is as energetic as it is nuanced, and the two songwriters seem likely to improve with age.

— Sean Richardson

(Something Corporate perform on the Warped Tour next Thursday, August 15, at Suffolk Downs. Call 617-567-3900.)

★★★1/2 **Various Artists, HOW WE ROCK (Burning Heart/Epitaph).** With the Hives establishing a beachhead in the Top 40 for quick-and-dirty garage punk, it's high time for a single-disc snapshot of the international neo-garage underground. And *How We Rock* — compiled by Peter Ahlqvist, the proprietor of the Swedish label Burning Heart — is, pound for pound, your best value. TeePee Records' ambitious *A Fistful of Rock 'N Roll* series, planned for 13 discs, never made it past Volume 6 — not for lack of available material but, one suspects, because the series thoroughly exhausted its audience. To anyone who's been following the Scandinavian hard-rock/punk explosion, *How We Rock* will be almost entirely redundant. But this one isn't for the collectors: what Ahlqvist has put together is a quickie remedial course covering recent developments in delinquent rock and roll, a signpost to send tourists in the right direction.

TEEN APPEAL: *but Something Corporate play post-teen love songs with a grandeur that's ambitious beyond their years.*

It kicks off with a sure-fire lure: "Age of Pamparius," the best song ever written about a pizza parlor and itself the leadoff track on Turbonegro's 1999 *Apocalypse Dudes*, probably the best rock album minted since *Nevermind*. With the notable exception of Backyard Babies, all the major players in Scandinavian rock are represented: the best song off the Hellacopters' worst album; Gluecifer's finest moment; the Hives' "Main Offender"; superb new singles by next-wavers Sahara Hotnights and the Division of Laura Lee. And Ahlqvist's American selections amount to a subtle but thoughtful rethinking of the domestic raunch-rock canon: scene granddadies New Bomb Turks, Electric Frankenstein, Supersuckers, Rocket from the Crypt (a song from their Vagrant album, though their major-label material was often better), the Dwarves (from their unexpectedly brilliant Epitaph disc *Come Clean*), the Donnas (their recent single "40 Boys in 40 Nights"), and Zeke (from their recent *Death Alley*, which is indeed the album to get by them). Even the filler is damn good: Puffball are better at aping Motörhead than Zeke are; and the worst song here, by Danko Jones, isn't a half-bad Social Distortion homage.

— Carly Carioli

★★★ **DENALI (Jade Tree).** Given Jade Tree's predilection for overcooked emo rock, the last thing anyone should expect from this Delaware indie stronghold is a cycle of post-punk torch songs from a quartet of good-looking Virginia kids who probably own as many Joy Division bootlegs as import-only Massive Attack singles. Yet that's exactly what *Denali* delivers, its coolly subdued fervor taking on a mature, sophisticated luster next to the sweaty emotional bloodletting that characterizes most of Jade Tree's output. Credit singer Maura Davis, a trained opera singer with an electric-piano jones who formed Denali by asking her older brother Keeley, who plays in the Richmond hardcore band Engine Down, to help her give some heft to the songs she'd been writing over the past couple years. The Davises (along with their two bandmates and producers Mark Linkous and Alan Weatherhead, both of Sparklehorse) keep Maura's voice at the center of these songs, where she uncoils cryptic poetry like an undergraduate niece of Portishead's Beth Gibbons while allowing the sympathetic instrumental din to billow around her like fog. Solid proof that denim-wearing indie-rockers haven't run out of ideas quite yet.

— Mikael Wood

roots

★★1/2 **The Stevens Sisters, LITTLE BY LITTLE (Rounder).** Getting past this disc's first two songs is a trial. The harmonized-dobro opening lines of the title track are gutless and sugary, an instant turnoff, and the rest of the arrangement is pre-fab country pop. "Walk On By" also sports the glitzy clichés of contemporary Nashville, though Beth Stevens's lead vocal brings real personality to its well-worn lyric themes and heavy-handed musical tics.

Then the good stuff begins — a blissful helping of East Tennessee–mountain close-harmony singing with relaxed, back-porch accompaniment. Beth and April Stevens are among the best current practitioners of this lovely tradition, a style on which fraternal teams from the Wilburns to the Whitsteins have made a greater mark. But the Stevens sisters bring a delightful and distinctly feminine quaver to their arching phrases and sweet, high tones that plays equally well on new compositions like Kim Richey's "Run to the Well," traditional material, and even Lynyrd Skynyrd's "Tuesday's Gone." The key is letting the purity of their voices command the arrangement, a rule violated by the chart ambitions of "Little by Little" and "Walk On By." Guest Dolly Parton's second harmony to her own "I'll Never Say Goodbye," where April sings lead, is an aural treat that makes her influence on the sisters obvious.

— Ted Drozdowski

hip-hop

★★★ **E-40, GRINT AND GRIND (Jive).** Despite having released seven solo albums and drawn up the quintessential blueprint on how regional indie-rap stars (*e.g.*, Cash Money, No Limit) can run game on major-record labels, the Bay Area's E-40 has escaped hip-hop's ubiquitous embrace. This large and loquacious rapper, one of the music's best showmen, maintains a loyalty to pristine, laid-back West Coast funk that has limited his appeal to a provincial few. His eighth and latest album, though, aspires to a broader context. "Why They Don't Fuck wid Us" bounces without borders, its spangled guitar licks and charmingly off-key harmonizing echoing the hot club joints of his East Coast peers. On "Automatic," the self-proclaimed "Ballatician" counters his slippery, imaginative slang with the phonetic drone of New York rapper Fabolous, creating a fascinating, almost electric contrast. E-40 could have hired the usual suspects — the Neptunes, Timbaland, etc. — instead of his own stable of producers to ambassador him to popularity, but it's more interesting to see him finally take his gift for language and strike a balance on his own musical terms. If this kind of self-aware progression doesn't earn a thug a hug, nothing will.

— Joseph Patel

BE HERE NOW: *Oasis's latest has the usual big guitars and hooks — if not spiritual enlightenment or other big changes.*

classical

★★★★ **Esa-Pekka Salonen/Philharmonia Orchestra, MUSIC OF MAGNUS LINDBERG (Sony Classical).** Magnus Lindberg (born 1958) is one of the most adventurous and creative composers working today. Influenced by the avant-garde aesthetic of the Darmstadt school, his music was equal parts thorny modernism, shock value, and sheer physical impact. His most notorious work, *Kraft* (1985), drew as much from the spirit of '70s punk as it did from Stockhausen. His recent scores, though, find him trying to reconcile harmony and large-scale musical structure without renouncing his preference for edgy, discordant sonorities.

The four works on this CD are his most recent compositions for orchestra, and they show the extent to which he's already mastered his new idiom. The lead piece, *Cantigas*, is a highly sectionalized work in which almost all of the music grows out of the simple interval of a fifth. The music is dense and atonal, but Lindberg makes you hear that open fifth over and over again, and it becomes an aural signpost. *Parada* alternates between blocks of slow-moving sounds and melodic lines that trip breathlessly over one another — much like the first movement of Sibelius's Fifth Symphony, as Lindberg himself points out in an interview in the CD booklet. The contrasts are even more marked in *Fresco*, where musics loud and soft, colorful and bleak, sit side by side like uncomfortable prom dates. He scores his Cello Concerto for a lighter ensemble than he uses in the other works, allowing the surprisingly warm solo line to be heard clearly.

Indeed, what makes Lindberg's music appealing to more than new-music specialists is his orchestration skills. And all the color in his scores is brought out via magnificent performances by the Philharmonia. Esa-Pekka Salonen, Lindberg's old school chum, is usually at his best when advocating for contemporary music, and that's exactly what these authoritative performances do.

— David Weininger

television

THURSDAY

7:00 (25) Baseball. The Sox versus the Oakland A's.

7:30 (2) Basic Black: *A Conversation with Iyanla Vanzant.* The author talks about her latest book, *In the Meantime.* (Until 8 p.m.)

8:00 (2) Globe Trekker: *Southern Mexico.* Repeated from last week. Tonight's trekker — host Ian — heads way south of the border to Acapulco, then to some Mayan ruins at Palenque, and finally into the Zapatista hangout in San Cristóbal. To be repeated on Friday at midnight and on Sunday at 11 p.m. and again on Sunday at midnight on Channel 44. (Until 9 p.m.)

8:00 (5) Excess Baggage (movie). Alicia Silverstone kidnaps herself. Never mind why. So she's hiding out, self-kidnapped, in a car when a car thief accidentally kidnaps her. Go figure. And that's the plot of a movie. Doesn't take much. With Benicio Del Toro and Christopher Walken. (Until 10 p.m.)

9:00 (2) Frontline: *Assault on Gay America.* Forrest Sawyer looks at homophobia in America as the motive behind hate crimes and as a national attitude problem. To be repeated on Friday at 1 a.m. (Until 10 p.m.)

9:00 (44) Mystery: *Murder Rooms: The Kingdom of Bones.* Repeated from last week. Charles Edwards and Ian Richardson return as Conan Doyle and Dr. Bell to unravel the mystery of the dead Englishman inside the Egyptian mummy. (Until 10:30 p.m.)

FRIDAY

9:00 (5) The Fourth Annual Family TV Awards. A celebration of mediocrity, in a way. The Family Friendly Programming Forum (actually a bunch of advertisers who want to suck up to the right-wing's pure-thought crowd) hands out trophies for entertainment based on its inoffensiveness. Do you think *Will & Grace* or *The Sopranos* will be so honored? We're betting *Touched by an Angel* will collect a few prizes. Tom Bergeron hosts. (Until 10 p.m.)

Midnight (2) Globe Trekker: *Southern Mexico.* Repeated from Thursday at 8 p.m.

1:00 a.m. (2) Frontline: *Assault on Gay America.* Repeated from Thursday at 9 p.m.

SATURDAY

Noon (2) Down from the Mountain. This concert film by Nick Dobb, Chris Hegedus, and D.A. Pennebaker from the early days of the *O Brother, Where Art Thou?* tour is enormously entertaining — and at times a bit spooky (those odd little girls). Of course, if this is interrupted with fundraising, it won't be as much fun. Transcendent performances by the late John Hartford, Alison Krauss and Union Station, Emmylou Harris, the Cox Family, the Fairfield Four, Gillian Welch, David Rawlings, Ralph Stanley, and more. (Until 1:40 p.m.)

1:00 (25) Baseball. The Sox versus the Minnesota Twins.

3:00 (44) R&B 40. The Temptations, the Isley Brothers, the Chi-Lites, and more perform at a '60s/'70s R&B nostalgia show. (Until 6 p.m.)

4:00 (7) Basketball. The Sacramento Monarchs versus the Houston Comets in WNBA play.

4:10 (2) Remembering the Hingham Shipyard. Sounds a bit specific, but given that any local documentary is an act of courage in this mass-audience TV world, not a bad bit of Massachusetts history. Veteran South Shore shipyard workers look back on the WW2 era, when Hingham churned out destroyer escorts for the US Navy. By filmmaker Harry Gural. (Until 5:05 p.m.)

6:00 (44) James Last: A World of Music. Celebrating the arrangements of arranger Last: Enrique Iglesias's "Hero," "John Lennon's "Imagine," and Abba's "Mamma Mia." Hmmmmm. Some cultural forces are more mercenary than others. (Until 7:30 p.m.)

6:30 (2) Andrea Bocelli: Homecoming. Now we *know* 'GBH is doing fundraising. Andrea goes home to Tuscany to sing at the restaurant where his career began. (Until 8 p.m.)

7:30 (44) American Soundtrack: Soul and Inspiration — Doo Wop Spirituals. Some doo-woppers raise their voices with some gospel groups. Featuring the Dixie Hummingbirds, the Impressions, the Jordanaires, Little Anthony, and the Fairfield Four. To be repeated on Sunday at 9:30 p.m. on Channel 2. (Until 9 p.m.)

8:00 (2) Rich Little Starring in the Presidents. Comic/impersonator Little runs through 40 years of White House comedy, doing everyone from John Kennedy to G.W. (Until 9:30 p.m.)

8:00 (5) Football. The Pats versus the New York Giants in pre-season play.

9:00 (7) The Crocodile Hunter: Graham's Revenge. The inexplicable Steve Irwin helps a team of croc people relocate a couple of giant hostile reptiles to a zoo in Australia. One of the scaly refugees is named Graham, a saltwater croc so recalcitrant that we would have been tempted to airlift him to the Bering Strait just to teach him a lesson. (Until 10 p.m.)

9:30 (2) The Spirit of America Concert. Another chance to hear Daniel Rodriguez, New York's singing policeman, pipe out "Danny Boy." (Until 11:30 p.m.)

hot dots

BY CLIF GARBODEN

SUNDAY

1:00 (25) Baseball. The Sox versus the Minnesota Twins.

6:30 (2) Arthur: It's Only Rock 'n' Roll. The *Arthur* folks are joined by animated versions of the Backstreet Boys (presumably just out of animated rehab), to the delight of Muffy Crosswire. Plus behind-the-scenes stuff about how they made this show. (Until 8 p.m.)

7:00 (5) Peter Pan (movie). Disney's 1953 animated feature from J.M. Barrie's fantasy about boys who never grow up isn't scary like some of Walt's other classics and certainly not as creepy as the gender-puzzling Broadway version. In fact, unless you're concerned about stereotyping Native Americans, it's a lot of fun. (Until 9 p.m.)

9:00 (4) The Color of Love: Jacey's Story (movie). You say you want heartwarming. Okay. Here's Gena Rowlands and Louis Gossett Jr. as grandparents of Jacey, the mixed-race offspring of Gena's daughter and Lou's son, both of whom have died. Grandmother and Pops haggle over who gets the kid until everyone realizes that color doesn't matter etc. (Until 11 p.m.)

9:30 (2) American Soundtrack: Soul and Inspiration — Doo Wop Spirituals. Repeated from Saturday at 7:30 p.m.

11:00 (2) and midnight (44) Globe Trekker: *Southern Mexico.* Repeated from Thursday at 8 p.m.

MONDAY

8:00 (44) Globe Trekker: *West Africa: Benin, Burkina Faso, and Mali.* Trekker Justine visits three former French colonies to absorb the mix of Arab, French, and African cultures. To be repeated on Thursday at 8 p.m. and 3 a.m. on Channel 2. (Until 9 p.m.)

9:00 (2) Mystery: *Murder Rooms: The White Knight Stratagem.* Dr. Bell (Ian Richardson) goes head-to-head with an old police rival during an investigation of the murders of two men who'd known a woman who killed herself. To be repeated tonight at 3 a.m. on Channel 44. (Until 10:30 p.m.)

9:00 (44) P.O.V.: *Mai's America.* In another in a very long line of independent movies about Asians confronting Western culture, we have this film from Marlo Poras about a Vietnamese teenager transplanted to rural Mississippi. (Until 10:30 p.m.)

10:30 (2) Mystery: *Miss Marple: The Body in the Library*, part three. Joan Hickson stars. The conclusion. (Until 11:30 p.m.)

10:30 (44) Indie Select: *The Shangri-La Café.* A short film about a Japanese-American who runs a Chinese restaurant in Las Vegas in 1959 and is facing some momentous personal decisions. (Until 11 p.m.)

3:00 a.m. (44) Mystery: *Murder Rooms: The White Knight Stratagem.* Repeated from this evening at 9 p.m.

TUESDAY

7:30 (2) La Plaza: *Olga Román in Concert.* Danilo Pérez backs vocalist Román through some Brazilian jazz, samba, and bossa nova. (Until 8 p.m.)

8:00 (2) Nova: *Fall of the Leaning Tower.* The 10-year chronicle of the search for an engineering trick to prevent the Leaning Tower of Pisa from crashing down on the tourists. (Until 9 p.m.)

8:00 (44) Brideshead Revisited: *Et in Arcadia Ego* and *Home and Abroad.* John Mortimer's TV adaptation of Evelyn Waugh's saga of privileged Brits decaying between wars is transfixing, to say the least, with stick-in-the-mind performances by Jeremy Irons and Anthony Andrews propelling viewers through hour-upon-hour of oblique drama. The same is not true if you factor in fundraising breaks. Anyway, WGBX is showing the entire series, tonight through Friday, with nightly repeats at midnight on Channel 2. The whole thing will air marathon-style on Saturday/Sunday August 17/18 and Sunday/Monday August 18/19, both nights/mornings on Channel 2 from midnight to 6 a.m. (Until 10:30 p.m. — if you're taping, don't trust these end times.)

9:00 (2) Commanding Heights: The Battle for the World Economy: *The Battle of Ideas.* Tonight through Thursday, we get a rerun of this series about the "new global economy," which works pretty much like the "old company-store" economy as far as the less-industrialized nations are concerned. The scam is to create a feudal overlordship of tycoons who operate outside the regulation of nations and their governments. Sort of as if earth were invaded by ruthless capitalists from outer space — or taken over by the mafia. But that's the negative (albeit accurate) side of the thing. This series actually takes it seriously. Okay, give it a shot, but don't fall for any cheerleading or someday you may end up paying taxes to the Kingdom of IMF. (Until 11 p.m.)

10:00 (25) Baseball. The Sox versus the Seattle Mariners.

Midnight (2) Brideshead Revisited: Repeated from this evening at 8 p.m.

WEDNESDAY

8:00 (44) Brideshead Revisited: *The Bleak Light of Day, Sebastian Against the World,* and *A Blow upon a Bruise.* To be repeated tonight at midnight on Channel 2. (Until 11 p.m.)

9:00 (2) Commanding Heights: The Battle for the World Economy: *The Agony of Reform.* A look at the "failure of government-controlled economies in the 1980s." Letting the market collapse of its own weight is so much easier than regulation. (Until 11 p.m.)

Midnight (2) Brideshead Revisited: Repeated from this evening at 8 p.m.

THURSDAY

7:30 (2) Basic Black: *Giving Back.* Profiles of community leaders who've made a difference. (Until 8 p.m.)

8:00 and 3:00 a.m. (2) Globe Trekker: *West Africa: Benin, Burkina Faso, and Mali.* Repeated from Monday at 8 p.m.

8:00 (5) The Associate (movie). Whoopi Goldberg dresses up like a man so she can start her own firm on sexist Wall Street. Where's the glory in that? With Dianne Wiest and Eli Wallach. (Until 10 p.m.)

8:00 (44) Brideshead Revisited: *Julia, The Unseen Hook,* and *Brideshead Deserted.* To be repeated tonight at midnight on Channel 2. (Until 11:30 p.m.)

9:00 (2) Commanding Heights: The Battle for the World Economy: *The New Rules of the Game.* A look at how the "new world economy" exploded between 1992 and the September 11 terrorist attacks. The new rules, by the way, can be summed up as "If you don't own a bank, you lose." (Until 11 p.m.)

10:00 (25) Baseball. The Sox versus the Seattle Mariners.

Midnight (2) Brideshead Revisited: Repeated from this evening at 8 p.m.

The 525th line. You know that Verizon ad where the yammering little creep keeps asking, "Can you hear me now?" Do you have a MUTE button on your remote? Go ahead; it's fun. Then yell back at the screen, "Can't hear you." And the next time you're tooling down the Mass Pike and some chattering idiot on a cell phone weaves into your lane, just lean on your horn and scream, "Can you hear me *now?!*" Sometimes the long-term consolation that cell-phoners are all going to die of brain cancer isn't gratifying enough.

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film listings

Unless otherwise noted, all film listings this week are for Friday Aug. 9 through Thursday Aug. 15. Times often change with little notice, so please call the theater before heading out. Complete film-schedule information is always available on the *Boston Phoenix* Web site at http://www.bostonphoenix.com.

boston

■ **BOSTON COMMON** (617-423-5801), 175 Tremont St.
Blood Work: 1:45, 4:50, 7:45; Fri.-Sun., 10:40 a.m.; Fri.-Sat., 10:55
Spy Kids 2: 1:10, 4, 7, 10; Fri.-Sun., 10:20 a.m.
XXX: 11:40, 12:30, 1:20, 2:15, 3, 3:50, 4:40, 5:30, 6:20, 7:10, 8, 8:50, 9:40; Fri.-Sun., 10 a.m., 10:50 a.m.; Fri.-Sat., 10:30, 11:20, 12:10 a.m.
Austin Powers in Goldmember: 10:10 a.m., 11:30 a.m., 12:50, 2:30, 3:40, 5:05, 6:30, 7:50, 9:20; Fri.-Sat., 10:40, midnight
The Bourne Identity: 12:20, 6:40
K-19: The Widowmaker: 11:45 a.m., 3:20, 6:45, 10:15
Like Mike: 12:55, 3:45; Fri.-Sun., 10:15 a.m.
Martin Lawrence: RunTelDat: 11:20, 2:25, 5:20, 8:15; Fri.-Sat., 11
The Master of Disguise: noon, 2:40, 5, 7:30, 10:05
Men in Black II: 12:40, 3:15, 5:50, 8:30; Fri.-Sat., 11:15
Minority Report: 6:50, 10:20
Reign of Fire: 3:40, 9:50
Road to Perdition: 11:50 a.m., 1:30, 2:50, 4:30, 5:40, 7:40, 8:40; Fri.-Sat., 10:50, 11:40; Fri.-Sun., 10:30 a.m.
Signs: 10:05 a.m., 11:05 a.m., 12:05, 1:05, 2:05, 3:10, 4:10, 5:10, 6:10, 7:20, 8:10, 9:10, 10:10; Fri.-Sat., 11:10, 12:05 a.m.

■ **COPLEY PLACE** (617-266-1300), 100 Huntington Ave.
No shows before noon on Sun.
The Kid Stays in the Picture: noon, 2:15, 4:45, 7:15, 9:40
The Country Bears: 2:35, 5; Fri.-Sat., 11:45 a.m.
Full Frontal: 1:10, 3:50, 6:30, 9:15; Fri.-Sat., 10:30 a.m.
The Importance of Being Earnest: 12:10, 2:45, 6:40, 9:25
Lilo & Stitch: 2, 4:35, 7:20; Fri.-Sat., 11:30 a.m.
Lovely & Amazing: 1, 3:15, 6:20, 8:50; Fri.-Sat., 10:40 a.m.
My Big Fat Greek Wedding: 1:15, 2:05, 3:40, 4:30, 6:50, 7:40, 9:10, 10; Fri.-Sat., 10:50 a.m., 11:40 a.m.
Stuart Little 2: 1:30, 3:45, 5:45, 8, 10:10; Fri.-Sat., 11:15 a.m.
Sur mes lèvres/Read My Lips: 1:40, 4:20, 7, 9:35; Fri.-Sat., 11 a.m.
Tadpole: 12:50, 3, 5:10, 7:25, 9:45; Fri.-Sat., 10:45 a.m.
Thirteen Conversations About One Thing: 9:30
Who Is Cletis Tout?: 7:10, 9:20

■ **FENWAY** (617-424-6266), 201 Brookline Ave.
Blood Work: 1:45, 4:30, 7:20, 10:05
Spy Kids 2: 11:30 a.m., 2, 4:30, 7:10, 9:45
XXX: 12:15, 1, 3:30, 4:15, 6:30, 7:15, 9:30, 10:15; Fri.-Sat., 12:30 a.m.
Austin Powers in Goldmember: noon, 1:30, 2:30, 4:20, 5:15, 6:40, 7:40, 9, 10; Fri.-Sat., 11:30, 12:15 a.m.
The Bourne Identity: 4:10; Fri.-Sat., 11:15
K-19: The Widowmaker: 10:10
Martin Lawrence Live: RunTelDat: 12:45, 4:35, 7:05, 9:45; Fri.-Sat., 12:15 a.m.
The Master of Disguise: 12:30, 3, 5:30, 8:20, 10:40
Men in Black II: 7:50
Minority Report: 12:40, 8:10
Road to Perdition: 2:10, 5:10, 8, 10:50
Signs: 1:15, 2:15, 4, 5, 6:45, 7:45, 9:40, 11; Fri.-Sat., 12:10 a.m.
Stuart Little 2: 11:45 a.m., 1:50, 4:05, 6:05

■ **MUSEUM OF SCIENCE**, Omni Theatre (617-723-2500), Science Park, Boston. Tickets $7.50, $5.50 for ages 3-11 and seniors; Tues.-Wed. at 7 p.m. or later, $5, $3 for ages 3-11 and seniors.
Australia: Land Before Time: 11 a.m., 1, 3, 6, 8; Fri.-Sat., 10
Kilimanjaro: To the Roof of Africa: 10 a.m., 2, 5; Mon., 7
Thrill Ride: noon, 4, 9; Fri.-Sun., Tues.-Thurs., 7

■ **NEW ENGLAND AQUARIUM**, Simons IMAX Theatre (617-973-5206), Central Wharf, Boston. Tickets $8, $6 for ages 3-11 and seniors.
Space Station: 9:30 a.m., 12:45, 4, 7:15, 9:30
Into the Deep: 11:45 a.m., 3, 5:15
OceanMen: Extreme Dive: 10:45 a.m., 2, 6:15, 8:30
T-Rex: Back to the Cretaceous: Tues., 2

brookline

■ **CHESTNUT HILL** (617-277-2500), Rte. 9 and Hammond St.
The Country Bears: 1:10, 3, 5
Men in Black II: 7:15, 9:30
Minority Report: 9
Signs: noon, 1, 2:20, 3:15, 4:40, 5:30, 7, 8
Stuart Little 2: 1:30, 3:15, 5, 6:45

■ **CIRCLE CINEMA** (617-566-4040), Cleveland Circle.
Please call for times
Spy Kids 2
XXX
Austin Powers in Goldmember
The Master of Disguise
Road to Perdition

■ **COOLIDGE CORNER** (617-734-2500), 290 Harvard St.
Full Frontal: 5:15, 7:45, 10; Fri.-Sun., 3; Sat.-Sun., 12:40
The Miles Davis Story: 4:30; Fri.-Sun., Tues., Thurs., 7; Fri.-Tues., Thurs., 9:30; Wed., 3
Sur mes lèvres/Read My Lips: 5, 7:30, 9:50; Fri.-Sun., Wed., 2:40; Sat.-Sun., 12:20
The Professional: Fri.-Sat., midnight
Twitch of the Death Nerve: Fri.-Sat., midnight

cambridge

■ **BRATTLE** (617-876-6837), 40 Brattle St., Harvard Sq.
Pépé le Moko: Fri.-Sun., 3:30, 5:30, 7:30
Tommy: Fri.-Sun., 9:30
Sunset Boulevard: Mon., 3, 5:15, 7:30, 9:45
The Player: Tues., 2:30, 5, 7:30, 10
Lagaan: Once upon a Time in India: Wed., 3, 7:30
Lisa and the Devil: Thurs., 3, 7:45
Baron Blood: Thurs., 5:15, 10

■ **FRESH POND MALL** (617-661-2900), 168 Alewife Brook Parkway
Blood Work: 12:20, 3, 5:30, 8, 10:40
Spy Kids 2: 11:30 a.m., 2, 4:30, 6:50, 9:10
XXX: 11 a.m., noon, 1:50, 3:10, 4:40, 6:30, 7:30, 9:30, 10:10
Austin Powers in Goldmember: 11:20 a.m., 1:40, 4:50, 7:10, 9:50
Martin Lawrence: RunTelDat: 12:30, 2:50, 5:20, 7:40, 10:30
The Master of Disguise: 11:40 a.m., 2:10, 4:20, 7, 9:40
Men in Black II: 8:10, 10
Signs: 11:10 a.m., 12:10, 1:30, 2:40, 4, 5:10, 6:40, 7:50, 9:20, 10:20
Stuart Little 2: 11:50 a.m., 2:20, 4:10, 6

■ **HARVARD SQUARE** (617-864-4580), 10 Church St.
The Bourne Identity: 12:15, 3:40, 7, 9:40
Full Frontal: 1:15, 4:20, 7:15, 10; Sat., 12:20 a.m.
Road to Perdition: noon, 1, 3, 4, 6:30, 7:30, 9:20, 10:20; Sat., 12:10 a.m.
Sur mes lèvres/Read My Lips: 12:30, 3:20, 6:15, 9
The Rocky Horror Picture Show: Sat., midnight

■ **KENDALL SQUARE CINEMA** (617-494-9600), One Kendall Sq.
The Kid Stays in the Picture: 2:10, 4:30, 7:20, 9:45; Sat.-Sun., noon
Atanarjuat/Fast Runner: 4:20, 7:55; Sat.-Sun., 12:35
Lovely & Amazing: 2:40, 4:55, 7:10, 9:40; Sat.-Sun., 12:25
Monsoon Wedding: 1:20, 6:50
My Big Fat Greek Wedding: 2:20, 4:40, 9:35; Fri.-Sun., Tues.-Thurs., 7; Sat.-Sun., 12:30
Ma femme est une actrice/My Wife is an Actress: 2:45, 5, 9:50; Fri.-Mon., Wed.-Thurs., 7:35; Sat.-Sun., 12:30
Notorious C.H.O.: 1:55, 4:10, 7:45, 10; Sat.-Sun., 11:40 a.m.
Lucía y el sexo/Sex and Lucía: 3:55, 9:30
Tadpole: 2, 4, 6, 8, 10:05; Sat.-Sun., 11:50 a.m.
Thirteen Conversations About One Thing: 4:50, 7:30; Sat.-Sun., 12:10
Y tu mamá también: 2:30, 9:55

suburbs

■ **ARLINGTON**, Capitol (781-648-4340), 204 Mass Ave.
The Country Bears: 11:30 a.m., 1:30
Divine Secrets of the Ya-Ya Sisterhood: 11:50 a.m., 2:40, 5:10, 7:50, 10:10
The Importance of Being Earnest: 11:40 a.m., 1:40, 3:40, 5:40, 7:40, 9:40
Insomnia: 5:05, 7:30, 10
Lilo & Stitch: 11:20 a.m., 1:20, 3:20
Minority Report: 3:30, 6:55, 9:45
Spider-Man: 11:55 a.m., 2:30, 5, 7:35, 9:55
Star Wars: Episode II Attack of the Clones: noon, 3:20, 6:50, 9:35

■ **BEVERLY**, Cabot Street Cinema (978-927-3677), 286 Cabot St.
Nuovo Cinema Paradiso: Fri.-Mon., 4:30; Fri.-Sat., Mon., 8; Sat., 1
L'Anglaise et le duc/The Lady and the Duke: Tues.-Thurs., 5:15, 8; Wed., 2

■ **BRAINTREE**, AMC X (781-848-1070), South Shore Plaza
Blood Work: 12:45, 4:30, 7:10, 9:45
Spy Kids 2: 12:20, 2:45, 5:10, 7:45, 10:05
Austin Powers in Goldmember: 12:15, 2:30, 5, 7:30, 10
The Country Bears: 12:30, 2:50
K-19: The Widowmaker: 9:35
Like Mike: 4:55, 7:20
Master of Disguise: 12:25, 2:35, 4:45, 7:15, 9:30
Men in Black II: 8, 10
Road to Perdition: 12:50, 4:15, 7:05, 9:50
Signs: 12:10, 2:50, 5:20, 7:50, 10:20
Stuart Little 2: 12:05, 2:05, 4, 6:05

■ **BURLINGTON**, AMC X (781-229-9200), Middlesex Turnpike, off Rte. 128 Exit 32B
Blood Work: 12:10, 2:45, 5:20, 7:50, 10:30
Spy Kids 2: 12:30, 3:05, 5:30, 8, 10:25
XXX: 12:20, 1, 3:15, 4:15, 7, 7:55, 10, 10:45
Austin Powers in Goldmember: noon, 2:30, 5, 7:20, 9:50
The Country Bears: 12:15, 2:20
K-19: The Widowmaker: 7:05, 10:05
Like Mike: 4:30
The Master of Disguise: 12:50, 2:55, 5:15, 7:30, 9:45
Men in Black II: 9:30
Road to Perdition: 12:45, 4:05, 7:10, 10:10
Signs: 12:05, 2:40, 5:10, 7:45, 10:20
Stuart Little 2: 12:25, 2:25, 4:45, 6:45

■ **DEDHAM**, Community Theatre (781-326-1463), 580 High St.
Full Frontal: 12:30, 2:45, 5, 7:15, 9:20
Like Mike: 4:30
Lilo & Stitch: 12:30, 2:30
Minority Report: 6:45, 9:30

■ **DEDHAM**, Showcase 10 (781-326-4955), 950 Providence St.
Please call for times
Blood Work
Spy Kids 2
XXX
Austin Powers in Goldmember
The Country Bears
Lilo & Stitch
Martin Lawrence Live: RunTelDat
The Master of Disguise
My Big Fat Greek Wedding
Road to Perdition
Signs
Stuart Little 2

■ **FRAMINGHAM**, AMC XV (508-628-4400), 22 Flutie Pass, off Worcester Rd., Rte 9
Blood Work: 1:10, 4:10, 7:10, 10:10
Spy Kids 2: 11 a.m., 11:45 a.m., 1:30, 2:15, 4, 4:45, 6:15, 7:15, 9:45
XXX: 11:30 a.m., 12:30, 1:30, 2:30, 3:30, 4:30, 5:30, 6:30, 7:30, 8:30, 9:30, 10:30; Fri.-Sat., 11:15 a.m.
Austin Powers in Goldmember: noon, 12:45, 2:30, 3:15, 5, 5:45, 7:30, 8:15, 10, 11
The Bourne Identity: 7, 9:50
The Country Bears: 12:10, 2:20, 4:50
Full Frontal: 12:30, 3, 5:30, 8, 10:30
K-19: The Widowmaker: 8:30, 11:15
Like Mike: 1:20, 4:20
Martin Lawrence: RunTelDat: 12:30, 3, 5:30, 8, 10:30
Minority Report: 6:45, 9:45
Mr. Deeds: 8:15, 10:45
Road to Perdition: 1:10, 4:10, 7:10, 10:10
Signs: 1, 4, 7, 10
Star Wars: Episode II Attack of the Clones
Stuart Little 2: noon, 2, 4, 6:15

■ **HINGHAM**, Loring Hall Cinema (781-749-1400), 65 Main St.
Road to Perdition: 7, 9:30; Sat.-Sun., 2, 4:30

■ **LEXINGTON**, Flick (781-861-6161), 1794 Mass Ave.
Full Frontal: 6:45, 9:15
Lilo & Stitch: 2, 4:15
My Big Fat Greek Wedding: 2:10, 4:30, 7:05, 9:15

■ **NATICK**, Loews Theatres (781-237-5840), Rte. 9, opposite Shopper's World
Hey Arnold! The Movie: 12:45, 3, 5
Divine Secrets of the Ya-Ya Sisterhood: 6:30, 9
Lilo & Stitch: 1:30, 3:30, 5:30
The Master of Disguise: 1:15, 2:15, 3:15, 4:15, 5:15, 6:15, 7:15, 8:15, 9:15, 10:15
Men in Black II: 1, 3:30, 6:05, 8, 10
The Powerpuff Girls: 12:30, 2:30, 4:30
Reign of Fire: 7:30, 9:45
The Sum of All Fears: 6:45, 9:30

■ **NEWTON**, West Newton Cinema (617-964-6060), 1296 Washington St.
Full Frontal: 1:45, 4:20, 6:55, 9:15; Sat.-Sun., 11 a.m.
The Importance of Being Earnest: 1:40, 4, 7, 9:10
Late Marriage: 1:50, 4:20, 6:50, 9:15
Lovely & Amazing: 2, 4:30, 7, 9:15; Sat.-Sun., 11:40 a.m.
Ma femme est une actrice/My Wife is an Actress: 1, 3, 5, 7, 9:15; Sat.-Sun., 11 a.m.
Rain: 4:25, 9:15
Sunshine State: 1:30, 6:35
Lilo & Stitch: Sat.-Sun., 11:30 a.m.
Scooby-Doo: Sat.-Sun., 11:35 a.m.
Spirit: Stallion of the Cimarron: Sat.-Sun., 11:30 a.m.

■ **QUINCY**, Quincy Cinema (617-773-5700), 1585 Hancock St.
Please call for times
Blood Work
Spy Kids 2
XXX
Austin Powers in Goldmember
The Master of Disguise
Road to Perdition
Signs
Stuart Little 2

■ **RANDOLPH**, Showcase Cinema (781-963-5600), Rte. 139.
Please call for times
Blood Work
Spy Kids 2
XXX
Austin Powers in Goldmember
The Country Bears
K-19: The Widowmaker
Martin Lawrence Live: RunTelDat
The Master of Disguise
Men in Black II
Road to Perdition
Signs
Stuart Little 2

■ **REVERE**, Showcase Cinema (781-286-1660), Rte. 1 and Squire Rd.
Please call for times
Blood Work
Spy Kids 2
XXX
Austin Powers in Goldmember
The Country Bears
K-19: The Widowmaker
Martin Lawrence Live: RunTelDat
The Master of Disguise
Men in Black II
Mr. Deeds
My Big Fat Greek Wedding
Road to Perdition
Signs
Stuart Little 2

■ **SOMERVILLE**, Loews Theatres (617-628-7000), 35 Middlesex Ave., Assembly Sq. Mall
Blood Work: 11 a.m., 1:30, 4, 6:30, 9
Spy Kids 2: 11:30 a.m., 2:10, 4:40, 7:15, 10
XXX: noon, 1, 2:50, 3:50, 5:40, 6:40, 8:30, 9:30, 10:50; Fri.-Sat., midnight
Austin Powers in Goldmember: 12:05, 2:35, 5:05, 7:20, 10:20
K-19: The Widowmaker: 7:30
Martin Lawrence Live: RunTelDat: 1:40, 4:15, 7:10, 9:50
The Master of Disguise: 12:40, 2:55, 4:50, 6:55, 9:20
Men in Black II: 12:20, 2:30, 5, 7, 10:40
Road to Perdition: 12:10, 2:45, 5:15, 7:45, 10:15
Signs: 11:15 a.m., 12:15, 2:40, 3:40, 5:20, 6:20, 7:50, 8:50, 10:30; Fri.-Sat., 11:30
Stuart Little 2: 11:20 a.m., 1:10, 3:30, 5:45

■ **SOMERVILLE THEATRE** (617-625-5700), 55 Davis Sq.
Amélie: 4:50, 7:20, 9:55
The Importance of Being Earnest: 11:40 a.m., 1:40, 3:40, 5:40, 7:40, 9:40
Insomnia: 5:25, 7:45, 10:10
Like Mike: 11:25 a.m., 1:25, 3:25
Lilo & Stitch: 11:30 a.m., 1:20, 3:05
Minority Report: 12:15, 3:15, 6:55, 9:50
Star Wars: Episode II Attack of the Clones: noon, 3:20, 6:50, 9:35

■ **WALTHAM**, Embassy Cinema (781-893-2500), 16 Pine St.
Atanarjuat/Fast Runner: 4:15, 7:50; Fri.-Sun., 12:40
Minority Report: 9:20
Monsoon Wedding: 4:05, 6:40; Fri.-Sun., 1:10
My Big Fat Greek Wedding: 4:45, 7, 9:15; Fri.-Sun., 12:20, 2:30
Lucía y el sexo/Sex and Lucía: 4, 6:45, 9:35; Fri.-Sun., 1:20
Signs: 4:15, 6:55, 9:25; Fri.-Sun., 1:30
Tadpole: 5, 7:10, 9:10; Fri.-Sun., 12:30, 2:40

■ **WEYMOUTH**, Cameo Theater 1 & 2 (781-335-2777), Columbia Sq., South Weymouth
Bloodwork: 1:30, 4, 6:45, 9:10
The Master of Disguise: 1, 3, 5, 7, 9

■ **WOBURN**, Showcase (781-933-5138), Main St., Middlesex Canal Park
Please call for times
Blood Work
Spy Kids 2
XXX
Austin Powers in Goldmember
The Country Bears
The Master of Disguise
Men in Black II
My Big Fat Greek Wedding
Road to Perdition
Signs
Stuart Little 2

THE KID STAYS IN THE PICTURE I: *Ann-Margret assures Barry Winch he's not getting booted out in* Tommy, *at the Brattle this weekend.*

THE KID STAYS IN THE PICTURE II: *Rory Culkin does the same for Mel Gibson in* Signs, *at the Boston Common, the Fenway, the Fresh Pond, and the Chestnut Hill.*

film specials

■ **BOSTON PUBLIC LIBRARY** (617-536-5400), Copley Sq., Boston. Unless otherwise noted, all films screen in Rabb Lecture Hall and admission is free.
— "Judy and Mickey Series": **Babes on Broadway** (1941), directed by Busby Berkeley, screens Mon., 6.
— "Another Side of Coppola Series": **Peggy Sue Got Married** (1986) screens Tues., 6.
— "The Documentaries: New and Noteworthy Series": **Leonard Bernstein: Reaching for the Note** (1998), directed by Susan Lacy, screens Thurs., 6.

■ **HARVARD FILM ARCHIVE** (617-495-4700), Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Tickets $7, $5 for seniors and students, free for ages 8 and under.
— "Actors A-Z: Treasures from the Harvard Film Archive": **Images** (1972), directed by Robert Altman, screens Fri., 7. **Que la bête meure/This Man Must Die** (1969), directed by Claude Chabrol, screens Fri., 9. **The Witches** (1990), directed by Nicolas Roeg, screens Sat., 7. **Torment** (1944), directed by Alf Sjöberg, screens Sun., 8:45.

■ **MUSEUM OF FINE ARTS** (617-369-3300), 465 Huntington Ave., Boston. Tickets $9, $8 for students and seniors unless otherwise noted.
— "Films by Ermanno Olmi": **I recuperanti/The Scavengers** (1970), screens Fri., 6. **La circostanza/The Circumstance** (1974), screens Sat., noon. **The Legend of the Holy Drinker** (1988), screens Sun., 3:45.
— "Engagements": **Adrift** (2001), directed by Tom Curran, screens Fri., 8, Sat., 2, Sun., noon., Thurs., 6:30. **Gigantic (A Tale of Two Johns)** (2002), directed by A.J. Schnack, screens Sat., 4.
— "Painters on Film": **Painters Painting** (1972), directed by Emile de Antonio, screens Sun., 1:30.
— "Roxbury Film Festival": **The Blue Diner** (2000), directed by Jan Egleson, screens Thurs., 8.

■ **NORTH END BRANCH LIBRARY** (617-227-8135), 25 Parmenter St., Boston. Free admission.
— "Masterpieces from the Polish Cinema": **Ulica Granicza/Border Street** (1948), directed by Aleksander Ford, screens Wed., 6.

■ **SOUTH BOSTON BRANCH LIBRARY** (617-268-0180), 646 East Broadway, East Boston. Free admission.
— "British Imports Film Series": **Green Grow the Rushes** (1951), directed by Derek Twist, screens Thurs., 6.

film strips

A

ADRIFT (2001). Peter Keough's review is on page 6. (56m) *Friday through Sunday and Thursday at the Museum of Fine Arts.*

★★★**AMÉLIE (2001).** Best-known for the cult favorite *Delicatessen*, a black comedy about post-apocalyptic cannibalism, Jean-Pierre Jeunet here whips up an effervescent romantic comedy about the magic of random acts of kindness. As the title heroine, Audrey Tautou is an irresistible waif without love or direction in a giddy Paris filmed in gold-green tints. The news of Princess Di's death leads to a dropped perfume-bottle stopper, the finding of a tin box full of 40-year-old treasures, and Amélie's discovery that her role in life is to connect people with their dreams and desires, their pasts and futures. One of her projects involves fellow lonely soul Nino Quincampoix (Mathieu Kassovitz), who works part-time in a porn shop and part-time as a skeleton in an amusement park. A little bit of Tautou's pear-shaped face and beaming pixie grin goes a long way (Audrey Hepburn she isn't), and she and mostly morose and bewildered Kassovitz don't have much romantic chemistry. But collage and assemblage are Jeunet's métier: in delightfully cut overlapping sequences he patches together Amélie's background in a mosaic of odd details, hilarious *lists*, and glimpses of unexpected pathos (the last upward look of an abandoned goldfish), and unlikely twists of serendipity. Despite its Miramaxed surface, *Amélie* retains enough of the grotesquerie, glee, and absurdity of Jeunet's *City of Lost Children* to imbue its innocence with a tinge of rue and irony. In French with English subtitles. (120m) *Somerville Theatre, suburbs.*

★★1/2 **ATANARJUAT/THE FAST RUNNER (2001).** The fast runner, according to Inuit legend, is the man compelled to escape by running naked through the snow when tragedy strikes. But years before that pivotal event takes place in Zacharias Kunuk's award-studded Canadian film (part Northern travelogue, part thriller), an evil shaman's curse has compelled two young brothers to hate each other and wreak havoc in their community. As adults, the two fight over the right to marry a beautiful woman, and Atanarjuat, the victorious suitor, is repeatedly shunned and eventually ambushed. Escape, rape, murder, and mayhem follow. This is the first feature film written, directed, and acted entirely by Inuit people. Inuit sculptor Natar Ungalaaq is compelling as the brave, robust Atanarjuat, and the other Inuit actors give a raw authenticity to this unusual film. Although at times *Atanarjuat* is slow-moving and devoid of narrative content, there's plenty of igloo sex and ice-floe violence, and stunning cinematography from Norman Cohn. In Inuktitut with English subtitles. (172m) *Kendall Square.*

★★★**AUSTIN POWERS IN GOLDMEMBER (2002).** The third Austin Powers is full of thoroughly familiar jokes and routines from the first two, but even when you see the gags coming a mile off, you might be Power-less to keep from laughing till it hurts. The plot sends Austin time-traveling back to 1975 for a brief sequence whose only real function is to provide an excuse for heroine Foxxy Cleopatra (singer Beyoncé Knowles of Destiny's Child) to appear as a blaxploitation fashion plate, complete with planet-sized Afro. New villain Goldmember (played by Myers) is a Euro-swinger with sun-damaged skin, a fetish for gold like that of the James Bond baddie he's named for, and a prosthetic limb that's worth its weight in — well, you know. As for Nigel Powers, Austin's father and an international man of mystery himself, he played (in a casting no-brainer) by Michael Caine, whose Harry Palmer spy thrillers from the '60s are one of the obscure antecedents of the Powers movies. Seeing Caine and Myers (as Austin) together proves that Austin is a fish-and-chip off the old block. True, Nigel doesn't have much to do except serve as an expository foil for his son's unresolved Oedipal issues. But does that matter if the movie reduces you to helpless laughter? (95m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

B

BABES ON BROADWAY (1941). Yet another in the seemingly endless series of movies where Mickey Rooney and Judy Garland try to break into show business. This one finds Mickey singing in an Italian restaurant while dreaming of the big time. He meets Judy, who's also a singer (!), and she gives him an idea: a show to promote sending orphans on vacation in the country. Of course, Mickey's only real goal to promote his career, and, of course, Judy figures that out and dumps him. We'd tell you more, but we don't want to spoil the surprise ending. Busby Berekley directs; musical numbers include "Hoe-Down" and "How About You." (b&w/118m) *Monday at the Boston Public Library.*

★★**BARON BLOOD (1972).** This Coke-machine-in-haunted-castle romp is the kind of movie that makes viewers wonder, "Did people back then really think of this as entertainment?" But it's a heartfelt film done with a certain morose dignity and featuring moments as piercing as any in Bava's work: the monster chasing the heroine (Elke Sommer) through multicolored shafts of fog light, and an outdoor magic ritual that Bava views with some kind of austere longing. In Italian with English subtitles. (90m) *Thursday at the Brattle.*

BLOOD WORK (2002). Clint Eastwood directs and stars in this tale of a former FBI agent who's enlisted to solve the murder of the person whose heart he received in a transplant. Based on the novel by Michael Connolly. (111m) *Boston Common, Fenway, Fresh Pond, suburbs.*

THE BLUE DINER (2000). Set in Boston's own Dudley Street and Uphams Corner Latin neighborhoods, Jan Egleson's film finds Elena (Lisa Vidal) arguing with her mother, Meche (Miriam Colón), over her maybe-ex boyfriend, Tito (José Yenque) — and then suddenly Elena can no longer speak or understand

Continued on page 28

flicks in a flash

Compiled by Mike Miliard

legend

rave review, a gem;

mixed response, crap shoot;

turkey

Variety's Top 10 for the weekend ending 8/4/02	BOSTON PHOENIX	BOSTON GLOBE	BOSTON HERALD	NY TIMES	PEOPLE	TIME	NEWSWK	NEW YORKER	VILLAGE VOICE	LA TIMES	NEW YORK
1 Signs	●	★	●	●	●	★	★	●	▲	★	●
2 Austin Powers in Goldmember	★	★	★	●	★		●	★	●	●	★
3 The Master of Disguise	▲	▲	▲	▲						▲	
4 Martin Lawrence Live	●	●	●	▲						●	
5 Road to Perdition	●	●	★	★	★	★	★	●	●	★	●
6 Stuart Little 2	★	▲	●	★			★	★		●	
7 Men in Black II	★	●	▲	●	★		●	▲	●	▲	●
8 The Country Bears	●	▲	●	▲						●	
9 My Big Fat Greek Wedding	●	●	●	●	★					●	
10 K-19: The Widowmaker	●	★	●	●	●		●	●	●	●	●

★★★★	Superb
★★★	Good
★★	Middling
★	Bearable
●	A turkey

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"JOLTS THE SCREEN LIKE ONE OF HITCHCOCK'S BEST." Peter Keough, BOSTON PHOENIX

"EXHILARATING! A CLASSIC NOIR IN THE TRADITION OF 'DIABOLIQUE'." Michael Wilmington, CHICAGO TRIBUNE

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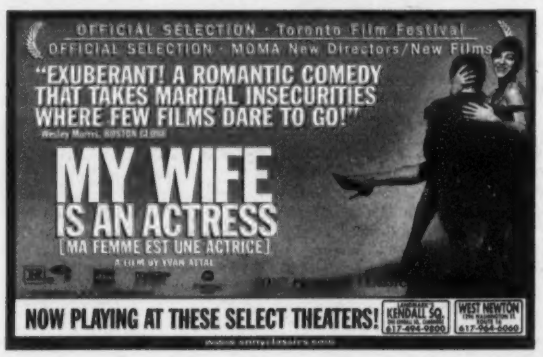
Continued from page 27

Spanish. This is the opening-night entry of the Roxbury Film Festival; Egleson, Colón, and Natatcha Estébanez (who collaborated with Egleson on the screenplay) will be present at the screening. In English and Spanish with English subtitles. (100m) *Thursday at the Museum of Fine Arts.*

★★★1/2 THE BOURNE IDENTITY (2002). Directed by Doug Liman (*Swingers*, *Go*) with wit, glitz, and density, this adaptation of the Robert Ludlum novel defines the action movie. A man (Matt Damon) without a past but with loads of unexplained talent stirs from the abyss of amnesia to snap wrists, wipe out squads of armed Marines with his bare hands, race a tiny Renault through an armada of police cars on the streets of Paris, all in the company of a beautiful woman (Franka Potente, from *Run Lola Run*) and with a valise full of cash in various currencies. The inevitable Hamlet-like reveries about who he is evaporate when he snaps into action, becoming the serene center of a world of whirling chaos, doing what he was born to do without a second thought or a moment's hesitation. Liman dumps Ludlum's Manichæan world view: there are no real bad guys, only irritations like exiled African leader Wombosi (Adewale Akinnuoye-Agbaje), and Conklin (a reptilian Chris Cooper), head of a CIA operation called Treadstone, and his boss, Abbott (Brian Cox, the anti–Morgan Freeman), a bureaucrat answerable to Congress. And Damon gives a performance that's the antithesis of Cary Grant's in *North by Northwest*: his appearance of a callow, unformed youth conceals a suave master of all situations. The film's resolution — a training program that is a cross between *Universal Soldier* and the al-Qaeda? — is neither satisfying nor surprising; that and a resort to endangered children as a plot and motivating device are among this sleek artifice's chief flaws. But Bourne's identity — or lack thereof — haunts the memory. (115m) *Boston Common, Fenway, Harvard Square, suburbs.*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★1/2 THE COUNTRY BEARS (2002). Having apparently run out of books and TV shows to adapt into films, the Disney folks turned to their theme park and came up with this effort based on the Disney World attraction the Country Bears Jamboree. Director Peter Hastings creates a world where talking (animatronic) bears and humans peacefully coexist. Beary Barrington has been adopted by a human family, but after his older brother drops a series of not-so-subtle hints that Beary is adopted, he strikes out on his own to "find his higher purpose." Unfortunately, that purpose turns out to be reuniting the Country Bears, an Eagles-esque band (Don Henley even has a cameo) who broke up in the 1980s. They're needed to play a charity gig to save Country Bear Hall, which is on the verge of being torn down by a ruthless banker (Christopher Walken, apparently doing some charity work of his own). If this sounds a lot like *The Blues Brothers*, and even more like *Blues Brothers 2000*, it feels like it too. Lacking originality the way only a movie based on a theme-park attraction could, *The Country Bears* isn't particularly entertaining, but if you close your eyes three-quarters of the way into the film, you'll hear the bear alter egos of Bonnie Raitt and Don Henley sing a duet that doesn't sound half bad. (87m) *Copley Place, Chestnut Hill, Arlington Capitol, suburbs.*

C

★★★1/2 LA CIRCOSTANZA/THE CIRCUMSTANCE (1974). This film from Ermanno Olmi pushes to an extreme the fragmentation of his *I fidanzati* and *Un certo giorno*. It examines several members of a well-to-do family during a summer of crisis for each: teenage Silvia is tempted to lose her virginity; her brother is in rebellion against his parents; their older brother's wife is about to give birth; the head of the family takes part in a business simulation that, though presented as an educational game, reminds him and his fellow office workers that their futures are uncertain; and his wife, after arriving at the scene of an accident in which a teenage boy has been badly burned, finds a new, private purpose in life as she makes repeated visits to the boy's hospital room. The film has extraordinary fluidity: as Olmi's short flashbacks overlap, it becomes difficult to tell whose subjectivity, if anyone's, is organizing the narrative. Toward the end, it becomes almost too explicit in its willful inconclusiveness and its mysticism, but it's exciting to watch. In Italian with English subtitles. (92m) *Saturday at the Museum of Fine Arts.*

D

★★1/2 DIVINE SECRETS OF THE YA-YA SISTERHOOD (2002). Rebecca Wells's 1997 bestseller translates surprisingly well to the screen under the hand of director Callie Khouri. After Sidda Lee Walker (a monotone, pouty Sandra Bullock) talks too much to *Time* about her screwed-up childhood, all hell breaks loose on the home front. Only mom's crew of friends, named the Ya-Yas, a curious holdover from a fake-ethnic childhood club, can save the situation. They hijack Sidda Lee and clue her in on the back story to the insanity of her mother, Vivi (the elegant Ellen Burstyn), while an old keepsake album takes the girls back and forth between the past and the present, between emotionally charged memories and therapeutic resolution. Impulsive, irascible, impetuous, and insane, this quartet of Southern women clink glasses so deftly, they make alcoholism look chic. Unfortunately, the repetition of the chant "YA-YA!!" at every climactic turn becomes a sappy mantra that could kill the buzz this film dishes with its fraught relationships between mom and daughter and tight-knit friends. (115m) *Arlington Capitol, suburbs.*

F

★1/2 FULL FRONTAL (2002). Steven Soderbergh's *sex, lies and videotape* suggested that identity is only narcissism, truth merely another image, and everyone in the end a frustrated voyeur. Thirteen years later, this bit of piffle says, lighten up — it's only a movie. If only it were that much: with its pseudo-vérité look (lots of grainy, jiggly, jump-cut digital footage) and glib multi-narrative structure set within a 24-hour period that includes a movie-within-a-movie-within-a-movie, *Full Frontal* makes Woody Allen's *Hollywood Ending* look Fellini-esque. Catherine Keener's Lee is the head of human resources at an anonymous corporation who gets back at the world for her shitty job and her lousy marriage by abusing employees in her office. Hubby Carl (David Hyde Pierce), a *Los Angeles Magazine* (big laugh: that magazine and every other one seen in the film sports a cover photo of Brad Pitt — who plays himself in the movie!) journalist who's writing the screenplay for the terrible movie-within-the-movie (with another movie within that) that exists solely to confuse inattentive viewers. Called *Rendezvous*, it's about a TV actor (played by an actor played by Blair Underwood) starring in his first movie (opposite the real Brad Pitt!) who falls in love with a *Los Angeles Magazine* reporter (played by an actress played by Julia Roberts in a bad wig!) writing a profile about him. Meanwhile, everyone is in a flutter preparing for the 40th birthday of *Rendezvous*'s mostly missing hotshot producer, Gus (David Duchovny). The only recognizably human element is Lee's sister, Linda (Mary McCormack), a massage therapist who finally catches up with the elusive Gus (in a professional capacity, underscoring the film's onanistic overtone). Until that climactic meeting, Linda's salt-of-the-earth common sense provides a refreshing breather from the stifling insider atmosphere of the rest. (107m) *Copley Place, Harvard Square, Coolidge Corner, West Newton, suburbs.*

G

★★GIGANTIC (A TALE OF TWO JOHNS) (2002). If you knew They Might Be Giants only from this documentary, you might think they were some kind of intellectual comedy band — which, let's face it, they pretty much are. A.J. Schnack's valentine tries hard to present one-time Lincoln classmates John Linnell and John Flansburgh as pop visionaries: there are testimonials by everyone from ex-labelmate Frank Black to journalist Michael Azerrad (who overstates the case by calling "Birdhouse in Your Soul" a "towering achievement") to their number-one fan, the ever-nasal Sarah Vowell (of NPR's *This American Life*). But the concert clips (a quarter of the film at most) are too shtick-ridden to justify the high praise, showing off the goofy side that's become more pronounced in the second decade of the band's career. Neither do the long interviews reveal much of interest about the two Johns; they come across as ordinary guys with a strong work ethic. Then there's Syd Straw, who steals the movie with about two minutes of screen time. The former Golden Palominos singer toured with the Giants in the early '90s, and her interview snippets show what being endearingly quirky is all about. Trying to prompt a question about the Johns' sex lives, she puts on dark sunglasses for a vampy look, then realizes she's doing a Joey Ramone imitation. Told that everyone's pegged the Giants as nice guys, she deadpans, "So is this a total puff piece?" The answer's yes, but it's time Straw got one of her own. (90m) *Saturday at the Museum of Fine Arts.*

video clips IN STORES NOW

Lord of the Rings: The Fellowship of the Ring

★★★ DOGTOWN AND Z-BOYS (Columbia TriStar). This nostalgic (*Behind the Music*–esque) documentary traces the advent of the "vert" (half-pipe) skateboarding that has become all the rage today with Tony Hawk and the X-Games. The punk acrobatics were the thrill-seeking conception of the Z-Boys, surfers from the rundown section of Venice known as Dogtown ("where the debris meets the sea") who transposed their intrepid style of wave busting to the tarmac when a drought struck California during the early '70s and the boys, in guerrilla fashion, bounced from back yard to back yard, turning bone-dried pool basins into impromptu skateboard parks — until the cops showed. Trendy magazines of the moment caught up with their antics and catapulted the Z-Boys to rock-star status — and as often is the case with rock stars, fame brought discontent and decline. Filmmaker Stacy Peralta, one of the Z-Boys himself, plays down the dark side of the story, and though he's sincere, he seems less than candid. Many of the Z-Boy troupe, looking back, seem smug and condescending toward the present day. The real charge comes from the ample archival footage that poetically captures the era and its defiant derring-do. Sean Penn narrates, and Hawk and hardcore rocker Henry Rollins offer their two cents. (89m)

★★★ THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (New Line). Not much is missing from New Zealander Peter Jackson's adaptation of the first volume of J.R.R. Tolkien's epic, and the result should leave most fans satisfied, if not overwhelmed. The film is moving in places but less inventive and subversive than might have been expected from the director of *Heavenly Creatures* and *Forgotten Silver* — well, a budget of $350 million for a three-film package over three years can make you cautious. Still, Jackson shows impeccable discernment in his casting — even as the narrative itself blurs or becomes irrelevant to the spectacle, the characters (especially Elijah Wood's Frodo, who looks like a Botticelli angel crossed with a Cabbage Patch doll) linger in the imagination, offering emotional clarity. There's also Ian Holm as a hammy Bilbo Baggins, Sean Astin, Dominic Monaghan, and Billy Boyd as Frodo's fellow Fellowship hobbits, Orlando Bloom as Elf Legolas, John Rhys-Davies as Dwarf Gimli, Sean Bean as Boromir, Viggo Mortensen as Strider, and Ian McKellen as Gandalf the Grey. The adventure itself seems episodic, a reprise of special effects recalling everything from *The Wizard of Oz* and *King Kong* to *Star Wars* and *Sleepy Hollow*, and the landscapes and costumes look derivative. But there's a David Lynch perversity to some of the imagery, and Jackson improves on the original by giving the girlfriends screen time — here it's Arwen (ethereal, big-bodied Liv Tyler), the Elf princess in love with Strider, who rescues the gravely wounded Frodo and outraces the pursuing Nazgûl to the Ford on the Bruinen. (178m)

★★ THE LEGEND OF 1900 (New Line). Life is a movie theater. No, sorry — that was Giuseppe Tornatore's other movie, *Cinema Paradiso*. Here, life is an ocean liner. Based on a novel by Alessandro Baricco that sounds as if it had been discovered in John Irving's wastebasket, *The Legend of 1900* is the story of an infant (eventually Tim Roth in a mostly vague performance that recalls Stan Laurel sleeping) who's discovered on the steamship the *Virginian* on the first day of the 20th century by a boilerman (Bill Nunn), is named after the new year, and grows up to become the ship's piano player and a man who can never bring himself to touch shore. It's a cute conceit illustrated with some striking images from cinematographer Lajos Koltai and stunning, eclectic music from Ennio Morricone, but nothing really happens. Roth is up to form in a final monologue in which he explains his existential terror of the land, but if you want a movie in which a ship serves as a microcosm of the world, stick with *Titanic* or *The Chambermaid*. (123m)

★1/2 SUPER TROOPERS (Fox). Is *anything* funny in this slaphappy shaggy-dog story about a crew of screwball Vermont State Troopers who spend their summer days playing head games with motorists, chugging maple syrup, and brawling with the local cops? Well, officers do discover that the cartoon logo appearing on seized bales of marijuana and tattoo'd on a dead drug dealer is none other than Johnny Chimpo, star of a cheap *anime* knockoff from Central Asia called *Afghanistanimation*. A trust-fund hippie who's thrown in a cruiser after downing two ounces of grass and an eighth of mushrooms begins licking the partition and quoting Gene Wilder's Willie Wonka: "The snozzberries taste like snozzberries." And Brian Cox, last seen in *L.I.E.*, concludes a valiant turn as the force's put-upon captain by getting violently loaded on Johnnie Walker Black and howling, "I'm naked!" into the two-way radio (even though he's not). But that's about it. *Troopers* shows promise, especially in the way director Jay Chandrasekhar is able to wrangle his comedy troupe, Broken Lizard, into a group performance that's more than the sum of its parts. But funny is as funny does, and this one doesn't do too much. (103m)

★ THE BUSINESS OF STRANGERS (MGM). It's a most confusing day for high-tech executive Julie Styron (Stockard Channing), who toward the end of a business trip thinks she's being fired. Then she discovers she's being promoted to CEO. Feeling vulnerable with all these ups and downs, Julie somehow befriends at the airport hotel a hostile young woman, Paula (Julia Stiles), and finds herself seduced by Paula's nihilist mindset. Paula leads Julie through an evening of escalating misdeeds, including drugging a smirky young man, Nick (Frederick Weller), in Julie's hotel room: the women strip him down, Paula fondles him, and both write nasty things with a magic marker on his flesh. Why Nick? Paula claims she recognizes him as a rapist from several years earlier in Boston, and Julie accepts this dubious tale without question. But then, little is motivated in this unpleasant two-hander written and directed by first-time helmer Patrick Stettner. Channing and Stiles are fine, but they are fed nonsense to take to the big screen in what should have been, at best, an Off Off Off Broadway play. (84m)

★ DEUCES WILD (MGM). The cars steal the show in this Scott Kalvert film: when one of these mint, candy-colored '50s classics gets squashed by half a ton of falling cinder blocks, it's a shock — and not because two goombahs are sitting inside. They're ciphers, as are the rest of the characters in this dumb pastiche of clichés about Eisenhower-era Brooklyn street gangs that's as menacing as an episode of *Happy Days*. Leon (Stephen Dorff) founded the Deuces to keep drugs out of the neighborhood after his brother Allie OD'd, and the gang has since maintained a turf war with the less ethical Vipers. The status quo breaks down when Marco (Norman Reedus), the Viper who sold Allie the hot shot, gets out of jail just as Leon's brother Bobby (Brad Renfro) falls for Annie (Fairuza Balk), the sister of one of the Vipers. *West Side Story* is only one film ripped off: *Deuces* borrows freely from betters that range from *On the Waterfront* to *Mean Streets*. Kalvert, who showed promise with his *Basketball Diaries*, at times seems to be subverting this nonsense with John Waters–like details (Annie's mom has a thing for Santa Claus) and ludicrous stylistic touches. But given the hand he's holding, it's all bluff. (93m)

● CHELSEA WALLS (Lions Gate). If these walls could talk, they probably wouldn't have any better luck with the pretentious dialogue and stereotyped roles of this ego-driven mess than the fine cast does. Actor Ethan Hawke's first feature is set in the legendary Chelsea Hotel, the habitat of Manhattan artists and addicts over the decades (shots of plaques commemorating the likes of Dylan Thomas and Brendan Behan are useful reminders). The gauzy collage follows the lives of several tenants (and the death of one), including a bad musician from Minnesota (Sean Robert Leonard), a bad, self-indulgent painter (Vincent D'Onofrio), a bad, self-destructive, alcoholic writer (Kris Kristofferson), and their various attachments, most significantly Uma Thurman's Grace (why not call her Muse?) and Rosario Dawson's Audrey, who inexplicably put up with their bullshit (true, Audrey does retaliate with a long recitation of one of her "poems"). Hawke's direction consists of suggesting ways to smoke cigarettes, and the script from playwright Nicole Burdette is sophomoric. Only the digital video photography by Tom Richmond and Richard Rutkowski is evocative — imagine the cover of a Leonard Cohen album, then listen to the album instead of watching this tourist guide to art and artists. (109m)

I

IMAGES (1972). This seldom-seen Robert Altman film has Susannah York as Cathryn, a woman "who experiences erotic and violent delusions when left mostly alone in her husband's cottage in Ireland." With René Auberjonois, Hugh Millais, and Cathryn Harrison as a character named "Susannah." (101m) *Friday at the Harvard Film Archive.*

★★★THE IMPORTANCE OF BEING EARNEST (2002). British director Oliver Parker, who previously adapted Oscar Wilde's *An Ideal Husband*, opens up the author's famously coined 1895 "trivial comedy for serious people" in ways that might seem sacrilege to the perpetrators of the stagy 1952 Anthony Asquith film. Yet even while engineering us about various settings in teaming town and idyllic country awash in sunshine and birdsong, Parker maintains most of Wilde's wittiest dialogue, as well as the perhaps not entirely frivolous plot involving the secret lives of Victorian gents. In addition to imbuing *Earnest* with madcap and fantasy elements (not to mention an incident borrowed from a little-known four-act version of the play), Parker has assembled a delectable cast led by Judi Dench as the most adorable dragon since *The Land Before Time* in the Lady Bracknell role. Rupert Everett is a slightly smarmy Algie who, when he takes over Ernest, becomes slyly doe-eyed — though no less mischievous. Colin Firth's Jack is a relative straight man, but Parker has invented a sort of raucous sibling relationship for the two, even before they know they're siblings. Frances O'Connor is a dreamy, sensuous Gwendolen, albeit with seeds of her mother. And Reese Witherspoon, the only American in the cast, is adorable enough to bring off the film's most questionable addition: Cecily's daydreams of being tied to trees and romanced by a knight in armor, complete with orchestra in the bushes. There are also wonderful turns from Anna Massey as Miss Prism and Tom Wilkinson, as her admirer, the Reverend Dr. Chasuble. This sumptuous lark of an *Earnest* proves the play's assertion that "in matters of grave importance, style, not sincerity, is the vital thing." (100m) *Copley Place, West Newton, Somerville Theatre, Arlington Capitol, suburbs.*

★★★INSOMNIA (2002). Not even the performances of Al Pacino and Robin Williams — miscast, and their characters misconceived — can undermine Christopher Nolan's remake of Erik Skjoldbærg's 1997 Norwegian film. Pacino plays legendary LAPD homicide detective Will Dormer, who's flying with his partner Hap (Martin Donovan) to northernmost Alaska to investigate a murder. They're leaving behind some kind of Internal Affairs investigation, but when they chase a suspect through a tunnel and shots are fired, it's Hap who's left behind, permanently. LA believes Dormer when he reports that the suspect shot Hap, but then the suspect, third-rate detective novelist Walter Finch (Williams devoid of shtick, and so neutralized), calls Dormer and proposes a deal. Too bad Nolan defuses most of the sexual friction involving the hotel clerk (Maura Tierney) who listens to Dormer in the hours between too late and too early and the local cop (Hilary Swank) who adulates him and is put in charge of whitewashing his partner's death. But if it's not as urgent or original as his first two films, *Insomnia* still sheds enough light on what is hidden, and why, to trouble one's slumber. (118m) *Somerville Theatre, Arlington Capitol, suburbs.*

K

THE KID STAYS IN THE PICTURE (2002). Chris Fujiwara's review is on page 3. (93m) *Copley Place, Kendall Square.*

★★1/2 K-19: THE WIDOWMAKER (2002). The submarine film, with scores of sweaty men packed under pressure in a long metal tube tensed to unleash lethal missiles, is fair game for Kathryn Bigelow (*Near Dark*, *Strange Days*), Hollywood's most macho female director, who adapts this long-repressed true story of the Cold War. Fitfully moving and suspenseful, the picture nonetheless sinks under its turgid solemnity. The year is 1961, and the Soviet Union responds to our nuclear-submarine threat by building a boat of its own. But the design and the construction of K-19, nicknamed "the Widowmaker" by those unfortunate enough to be assigned to it, are a little shoddy, what with leaks everywhere and plumbing that looks like a set from *Brazil*. Morale is poor as well, as can happen when the guy in charge of the reactor has a drinking problem, so the brass replaces the commander, beloved softie Captain Polenin (Liam Neeson), with hardliner Captain Vostrikov (Harrison Ford, whose expression changes from pissed off to confused and pissed off) for the maiden voyage. This conflict leads to a *Crimson Tide*–like scenario that ultimately proves secondary to a mechanical emergency threatening radiation sickness and worse. All too successful in evoking claustrophobia, and with its few moments of visual release and dramatic excitement a scant reprieve from the vomiting and the Red Army Chorus–like score, *K-19* hardly serves as an adequate acknowledgment of heroism that might have prevented World War III. (138m) *Boston Common, Fenway, suburbs.*

L

★★★LAGAAN: ONCE UPON A TIME IN INDIA (2001). The most expensive film in Indian history, this Bollywood blockbuster from Ashutosh Gowariker looks it, with sweeping, burnished locations and epic production numbers shot with the grandeur and intimacy of a David Lean epic. It's 1893 in a remote province, and Captain Andrew Russell (Paul Blackthorne), the British army overseer, has capriciously imposed a double land tax, or lagaan, on a village already devastated by a long drought. But he offers an out: if the locals can defeat his team at cricket, the tax will be revoked. Bhuvan (Bollywood heartthrob Aamir Khan) impulsively accepts. His neighbors are incensed — no one knows this silly English game. Fortunately, the Captain's sister Elizabeth (Rachel Shelley, usually backlit, her parasol glowing like a nimbus), moved by the villagers' plight and perhaps by Bhuvan's bare and brawny pecs, surreptitiously teaches them the rules, much to the dismay of Gauri (Gracy Singh), Bhuvan's village love. The game and the songs and dances draw everyone together: feuding neighbors, Hindu and Muslim — even the crippled Untouchable is embraced (his infirmity enables him to bowl a wicked knuckleball). Non-cricket fans might find the four-day match at the end of this 225-minute extravaganza a bit of a sticky wicket, but the outcome is worth waiting for. In English, Bhojpuri, and Hindi with English subtitles. *Wednesday at the Brattle.*

★★★LATE MARRIAGE (2001). In most American films, the winner in the battle between tradition and rebellion, especially in matters of the heart, is predetermined. Israeli director Dover Kosashvili describes a much different culture: Soviet Georgian émigrés who still consider arranged marriage the only option for their children. As Zaza (Lior Ashkenazi) enters his 30s, his parents become desperate for him to get married, even arranging a visit with a teenage girl. Their plans are upset by his attraction to Judith (Ronit Elkabetz), a slightly older Moroccan divorcée and single mother. Zaza's family makes the Costanzas look calm and collected. Their stated declaration that passion is fleeting and needs to be controlled is negated by their tendency to fly off the handle at Zaza and Judith. Kosashvili includes one of the most truly erotic scenes in recent cinema, but his style is a bit distant. (He uses plenty of close-ups, but few register.) The originality of *Late Marriage* is ultimately demonstrated by a brilliant conclusion in which Zaza rejects — or brings together — all the possibilities implied by his predicament. Nominally a comedy, this painfully tense film is more likely to cause squirms of embarrassment in anyone who's had a boyfriend or girlfriend rejected by his or her parents. In Georgian and Hebrew with English subtitles. (102m) *West Newton.*

THE LEGEND OF THE HOLY DRINKER (1988). A departure for Ermanno Olmi, this film is set in Paris and has name actors like Rutger Hauer and Anthony Quayle. Hauer's vagrant Andréas is given 200 francs by a Distinguished Gentleman (Quayle) on condition that he repay it to a local chapel when he's back on his feet. The money instead goes toward women and drink, but more keeps turning up in his pockets. In English and French with English subtitles. (128m) *Sunday at the Museum of Fine Arts.*

★★★LIKE MIKE (2002). Perhaps the title of this feature-length shoe commercial should have been "Mike's Nikes." Teenage rapper Lil Bow Wow stars as orphan Calvin Cambridge, a basketball Cinderella who joins the LA Knights as a promotional gimmick and ends up schooling teammate Tracey Reynolds (Morris Chestnut) and the best of the NBA superstars on and off the court — all thanks to a magical old pair of Michael Jordan's sneakers (close-up on the Swoosh). Commercials can be very entertaining, of course, and John Schultz's film is a feel-good comedy with several big laughs and considerable energy throughout, even when you know who's going to sink the winning shot. It rides on the bright-eyed charisma of Lil Bow Wow and the playful representation of every youngster's basketball fantasy: to dunk over David Robinson, pickpocket Allen Iverson, and stay in fancy hotels with room service. And the story hardly seems farfetched when you consider that high-schoolers are annual first-round picks in the NBA draft. Parents might even enjoy the subtle critique of the league's greed and its players' lifestyles (probably unintentional since the film's execs head NBA Entertainment), though they're not likely to cheer the way the reckless behavior of the 54-inch star is glorified. (100m) *Boston Common, Somerville Theatre, suburbs.*

★★1/2 LILO & STITCH (2002). Who would have thought that the ethics surrounding genetic experimentation would be the basis for an animated Disney flick? That's the case here, where in a galaxy far, far away (the beings are right out of the bar scene in *Star Wars*), a thuggish, walrus-esque scientist is castigated for creating a slobbering mutant rodent of sorts — kind of Mighty Mouse crossed with Taz, the Tasmanian devil. The experiment, called 636 or Stitch (voiced by creator Chris Sanders), is designed to wreak havoc on civilization, destroying buildings and infrastructure. The Disney family values don't kick in until the experiment escapes, lands on earth, and bonds with the other half of the title. They're both in the dumps; six-year-old parentless Lilo (Daveigh Chase) has a menacing Social Service agent (Ving Rhames) looming at every turn, and Stitch,

Continued on page 30

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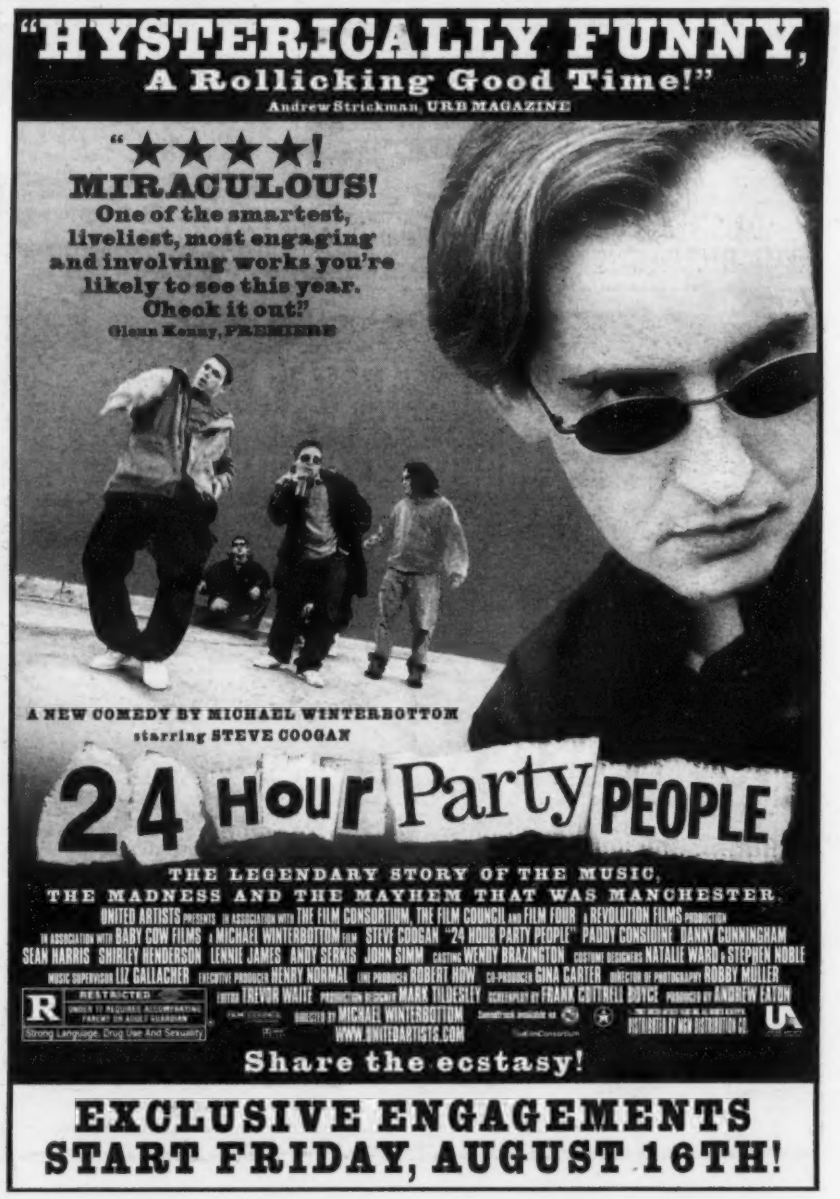
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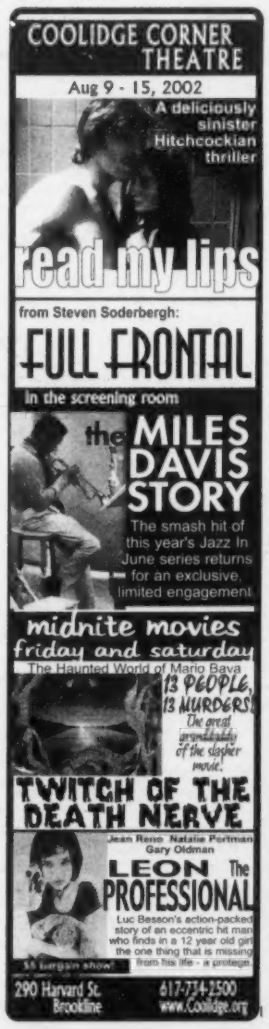
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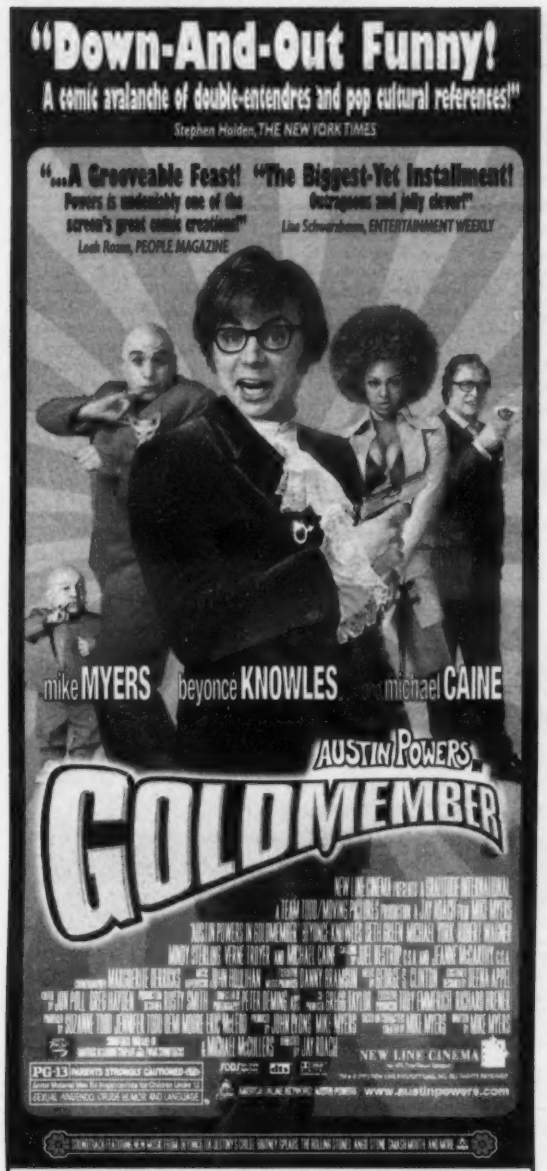

Continued from page 29

marooned on a small Hawaiian island, can't find anything to lay waste to. The film, directed by Sanders and Dean Deblois, is scrumptious to behold, but the laconic protagonists, who remain overaggressive and aggravating, subvert the visual splendor. The plot does venture into uncharacteristically dark territory, and there's a smattering of odds and sods (Roswell, Elvis, and a CIA plot) to keep things engaging. It's an alluring mélange that impresses as much as it frustrates. (82m) *Copley Place, West Newton (Saturday and Sunday), Somerville Theatre, Arlington Capitol, suburbs.*

★★LISA AND THE DEVIL (1972). Tourist Elke Sommer gets lost in an ancient city and winds up in Telly Savalas's mansion, where she becomes involved "with an intricate plot of mannequins, murders, and necrophilia." Ooh, maybe getting stuck *au naturel* with Peter Sellers in that car in *A Shot in the Dark* wasn't so bad. This sexy and macabre *Alice in Wonderland* is Mario Bava's self-conscious attempt at making a completely lyrical, oneiric horror movie. All Bava's films are repetitious and minimal, but they work better when he can use repetition and minimalism to kill plot; the plotlessness of *Lisa* becomes an excuse for a lot of rococo ornamentation, and the result is languid and cloying. In Italian with English subtitles. (92m) *Thursday at the Brattle.*

★★★LOVELY & AMAZING (2002). Nicole Holofcener's first feature since her insouciant and shrewd debut, 1996's *Walking and Talking*, takes on female stereotypes and overturns them — sometimes. Jane Marks might have been an easy target of parody: rich and idle, she fills the loneliness of her golden years by adopting an overweight African-American daughter, nudging her grown-up birth daughters into a new awareness of their unhappiness, and undergoing liposuction. Instead, she becomes the film's steadying, humane center, and it doesn't hurt that she's played by stalwart Oscar winner Brenda Blethyn. Or that Holofcener, who also wrote the script, couldn't sustain a stereotype if she wanted to, at least not with female characters. Catherine Keener is alternately brittle and vulnerable as elder daughter Michelle, an unhappy housewife who makes unsellable art and alienates almost everyone with her self-loathing. Emily Mortimer is cute and sad as the younger daughter, who's seeking to make it as an actress in Hollywood (a scene in which she bares all to a callow actor played by Dermot Mulroney could have been grotesque but is instead cathartic). Newcomer Raven Goodwin is truculent and lost as the adopted Annie. Why are they special? Not so much because of the performances and the details, which are splendid (Michelle sculpts tiny chairs: "Wouldn't you love to be small enough to sit in one?" she asks), as because of the unstated, inescapable web of love and loathing, past and present, that connects them. (89m) *Copley Place, Kendall Square, West Newton, suburbs.*

★★LUCÍA Y EL SEXO/SEX AND LUCÍA (2001). Basque filmmaker Julio Medem has merged the sensual with the metaphysical to haunting if not always satisfying effect in such films as *Lovers of the Arctic Circle*, but the title here suggests he's moving more toward heavy breathing than heavy ideas. The sex is graphic and plentiful, but the thought behind it is less than lucid. Never one for straightforward narrative, Medem opens his tale *in medias res* with the Madrid waitress of the title (Paz Vega) learning that her estranged boyfriend, Lorenzo (Tristán Ulloa), a struggling writer, has been in an accident. Unwilling to hear the worst, she flees to the island that was the setting of one of his stories and promptly falls into a cave. From that rabbit hole the story takes off in various directions, with flashbacks and fantasies and fantasies within flashbacks and contrived plot devices, almost all of which end up with people naked and having inappropriate sex. What is real? What is make-believe? (Hint: the latter is usually accompanied by Lorenzo's purple prose in voiceover or on a computer screen.) It doesn't matter. At times the polymorphously perverse storytelling exhilarates like the fictions of Italo Calvino or Julio Cortázar, and the beautifully photographed bodies and landscapes have an overripe appeal, but long before the end (or is it the beginning?), *Lucía y el sexo* takes on the weariness of a generic exercise. In Spanish with English subtitles. (128m) *Kendall Square, suburbs.*

M

★★MA FEMME EST UNE ACTRICE/MY WIFE IS AN ACTRESS (2001). Writer/director Yvan Attal is like Woody Allen without the wit, hypochondria, or atheism. A Jewish auteur with major insecurities, he stars in semi-autobiographical comedies with beautiful leading ladies. Yet there are a few reasons to see this film. One is his gorgeous and gracious real-life wife, Charlotte Gainsbourg, who plays the title actress, Charlotte, opposite Attal, who plays her spouse, a sportswriter named Yvan. The self-reflexivity informs Gainsbourg's honest performance but never really enters the consciousness of the film. Instead, the plot is straight romantic comedy: Charlotte lands a leading film role as the romantic interest of aging heartthrob John (Terence Stamp), but the marriage turns rocky when Yvan questions her fidelity and turns into an overprotective stage mom. Highlights are Noémie Lvovsky's César-nominated performance as Yvan's pregnant sister and Brad Mehldau's jazz score. But the real reason to watch is the Allen-esque scene that sends Yvan off the deep end: Charlotte refuses to do a nude love scene unless the whole crew gets naked as well. If nothing else, this film teaches us to be careful what we wish for. In French with English subtitles. (95m) *Kendall Square, West Newton, suburbs.*

MARTIN LAWRENCE LIVE: RUNTELDAT (2002). Mark Bazer's review is on page 6. *Boston Common, Fenway, Fresh Pond, suburbs.*

★THE MASTER OF DISGUISE (2002). In this insipid romp, *Saturday Night Live* alum Dana Carvey plays the incognito infiltrating title character. He's the latest in a long line of super-sleuths, but he doesn't know it until his parents (James Brolin and Edie McClung) get kidnapped — whereupon his grandfather (the hammy Harold Gould) shows him the family way and puts him through disguise boot camp. In the process of trying to save his family, our goofball hero falls for his "skinny-assed" assistant (Jennifer Esposito), and there's an irrelevant shaggy mutt called "The Cuteness" running around. Blue-eyed Brent Spiner (*Star Trek*'s Lieutenant Data) fills in as the heavy exploiting Carvey's "papa" (said with a bad Italian accent), and there's a plethora of pseudo-celebrity cameos by the likes of sprinter Michael Johnson, singer Jessica Simpson, and wrestler-turned-statesman Jesse Ventura. The whole thing is an excuse for Carvey (who wrote the script but left the directing to first-timer Perry Blake) to showcase his routines. But though his riffs on *Jaws* and *Scarface* are delightful bursts (and yes, there is a George W. impersonation), not even a master of disguise can make this sloppy slapstick look like anything more than an incoherent cowpie of a comedy. (71m) *Boston Common, Fenway, Fresh Pond, Circle suburbs.*

★★★MEN IN BLACK II (2002). Barry Sonnenfeld has apparently learned from his mistakes in *Wild, Wild West* and *Big Trouble*, for he turns out a sequel that is tauter, sharper, and more blithely hilarious than the original. The story has agent Jay (Will Smith), now top dog for Men in Black since the retirement of Agent Kay (Tommy Lee Jones), summoning his former mentor to help battle Serleena (Lara Flynn Boyle), an evil extra-terrestrial who looks like a mile of tangled garden hose when she doesn't look like a Victoria's Secret model. Trouble is, Kay has been "neuralized" — flashed with a blue light that's eliminated his memory and replaced it with a phony identity as a Truro postal worker. So like Matt Damon's character in *The Bourne Identity*, he spends much of the film trying to find out who he is in the midst of rampaging Chinballians and dogs who sing "I Will Survive." Sonnenfeld overflows the edges and background of the frame with sight and sound gags that make the film into a *Mad* magazine cartoon, and he gives Jones's slow burn and Smith's dithering meltdowns more time to develop. Then there's the racy suggestion that things — not just what's out there but memory and identity as well — are not what they seem. And what's with the Statue of Liberty's torch serving as the instrument of mass amnesia? Sure, Columbia got millions in advertising tie-ins with Verizon, Burger King, and Mercedes-Benz, but *Men in Black II* might just be the most subversive comedy of the summer. (88m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★★1/2 THE MILES DAVIS STORY (2001). Director Mike Dibb, working with Miles biographer Ian Carr, struggled for years to get this film made for British television. There isn't, it turns out, a lot of Miles Davis footage out there, so Dibb and Carr wind up shifting from talking heads to Burns-style panning of some of the most beat-up old album covers you've ever seen — or at least seen in a movie. But what a bunch of talking heads! There's Miles's high-school girlfriend, who became his first wife and the mother of his first three children. There's his French girlfriend ("Miles didn't love women — he loved sex!"), daughter Cheryl, ballet-dancer wife Frances, producers Bob Weinstock and George Avakian, collaborators and colleagues Clark Terry, Gil Evans, John McLaughlin, Dave Holland, Jack DeJohnette, and on and on — even a bit of Miles himself. It's a rough-looking film, and there are no major revelations, but there is a lot of fascinating Miles talk, so it's never dull. And the limited performance footage is used effectively, especially a famous 1959 TV show of Miles and Evans performing with a large orchestra. It's more for jazz fans than movie fans, but *The Miles Davis Story* is significant as the only full-length documentary on the subject. *Coolidge Corner.*

★★★1/2 MINORITY REPORT (2002). One of the few science-fiction writers who can be called visionary, Philip K. Dick spun futuristic tales demonstrating how experience, memory, and identity can all be synthesized and manipulated (what else, indeed, is filmmaking?) — and probably are. *Minority Report*, which just might be Steven Spielberg's best film, is based on a 1956 Dick story. The year is 2054, and crime has been eliminated by a system whereby "precogs" — latter-day crack babies whose birth disorders have given them the ability to see the future — envision crimes that are about to be committed and the "pre-perpetrators" are then arrested. But when Pre-Crime chief Paul Anderton (Tom Cruise, his grin looking reptilian) is touched by an alluring fetal-faced precog named Agatha (Samantha Morton), fingering him as a future killer. Has he been set up? The plot, which never fails to engage even when it becomes predictable (from the moment Max von Sydow hits the screen as Atherton's avuncular boss, Lamar Burgess), becomes secondary to the densely layered, multiply allusive mise-en-scène, a cinematic, pop-cultural collage of image and quips that is sardonic, dazzling, and hilarious. There's the inevitable Spielberg schmaltzy moment — in this case the otherwise uncanny Morton delivering a mawkish homily about family love from which the film struggles to recover. Yet recover it does: *Minority Report* gives one hope for the future, if only of film. (140m) *Boston Common, Fenway, Chestnut Hill, Somerville Theatre, Arlington Capitol, suburbs.*

★★★MONSOON WEDDING (2001). Like most weddings, the one in Mira Nair's film is stressful and chaotic in its preparation and a little bit false and tacky in its execution, but its pleasures prove genuine and deep. Father-of-the-bride Lalit Verma (Naseeruddin Shah) worries that he's getting ripped off by buffoonish, vaguely disreputable wedding planner P.K. Dube (Vijay Raaz) as he prepares for the arranged marriage between his daughter Aditi (Vasundhara Das) and Texas-based engineer Hemant Rai (Parvin Dabas), who will meet for the first time days before the nuptials take place. Neither is he on good terms with his Australian nephew Rahul Chadha (Randeep Hooda), or his own teenage son, chubby Varun (Ishaan Nair), who prefers cooking and dance to more "manly" endeavors. Aditi, for her part, will pursue almost to her wedding night an affair with her married boss. Then there's the question of why cousin Ria (Shefali Shetty) shrinks from rich Uncle Tej (Rajat Kapoor) even when he offers to pay for her dream of taking part in a writing program in an American university? Nair (*Salaam, Bombay!*, *Mississippi Masala*) mixing the bitter with the sweet, going a little heavy on the latter in a film about the power of combining opposites. But love has the last word, as nearly every character finds the appropriate mate despite his or her worst inclinations. Most appealing is the transformation of the benighted P.K., who takes time out from frantic phone calls to make eye contact with a maid with the unlikely but apt name of Alice (Tilotama Shome); what he does then with some flowers and candles makes for the most touching and unexpected moment in the film. In English, Hindi, and Punjabi with English subtitles. (114m) *Kendall Square.*

★★1/2 MY BIG FAT GREEK WEDDING (2002). Toula (Nia Vardalos), a near-spinster repressed by her family's traditionalism, undergoes an ugly-duckling transformation and lands Ian (a generic John Corbett from *Sex in the City*), the man of her dreams. The hitch is, he's not Greek. It all begins tediously, and the two lovebirds don't kindle many romantic sparks; instead, we get bawdy high jinks from Toula's family, a loud, boisterous lot oversold on the importance of lamb (Ian's a vegetarian) and being Greek. The event of the title is a mere sidecar — it's the ouzo-soaked meet-and-greet with Ian's white-bread parents and Toula's father (Michael Constantine) that provides the guffaw-garnering kicks. Written by Vardalos (of Second City notoriety) from her stage play and directed by Joel Zwick, *Wedding* hangs too much on the Greek stereotype — it's a one-note comedy that seems better suited to TV. Vardalos is amicable and sincere, but without the assembly of mutton-munching caricatures (including Joey Fatone from 'N Sync), this romantic-comedy would be hard pressed to fill a wedding gown. (95m) *Copley Place, Kendall Square, suburbs.*

N

★★★NOTORIOUS C.H.O. (2002). Margaret Cho may be notorious for her empowered, raunchy humor, defiantly full figure, and outspoken activism, but to a capacity crowd, she's seriously entertaining. In 1999, she hit the big screen in the frank, stand-up film *I'm the One That I Want*. Directed by Lorene Machado, Cho's new concert movie — shot on DV in Seattle last November — is more hardcore and less hard-hitting but every stitch as funny as her pre-

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vious effort. Cho spent *I'm the One* searching for acceptance and identity in a mix of comedy and social critique; *Notorious* she spends searching for her G-spot ("I logged onto Mapquest and everything!"). Her comedy is physical, as she uses her expressive face and voice and her body to tackle sexual, racial, and self-esteem issues. She doesn't cover a lot of ground in an hour and half — just from her backside to her tongue — but she manages to unify her diverse audience in an assault on the taboo. Her broken-English impersonation of her Korean mother shines between dirty jokes. And her ideology does eventually surface: "We need to recognize that a government that would deny a gay man the right to bridal registry is a fascist state." Cho for president? (95m) *Kendall Square.*

P

PAINTERS PAINTING (1972). The time is the period from 1940 to 1970, the place is New York, and the painters include Willem de Kooning, Helen Frankenthaler, Jasper Johns, Jackson Pollock, Robert Rauschenberg, and Andy Warhol in this documentary from Emile de Antonio that will be screening for free. (116m) *Sunday at the Museum of Fine Arts.*

★★1/2 PEGGY SUE GOT MARRIED (1986). Kathleen Turner stars here as the "ordinary woman" of the title who goes to her 25th high-school reunion, is crowned class queen, and gets transported back to 1960, when she was a senior. Her boyfriend (Nicolas Cage) is the same goofball rock-and-roller, only now she knows that his days as a musician are numbered, that he'll take over his father's appliance business (complete with embarrassing "Crazy Charlie" TV commercials), and that he'll start fooling around after they're married. The poignance in all this is that Peggy Sue's knowledge of the future hurts her as much as it helps. Turner, however, looks and acts so much older than the greasers and bobby-soxers in her midst that it's hard to share the experience with her; you may also feel that Coppola has taken a gimmicky premise and loaded it with too much studied ambiguity. (104m) *Tuesday at the Boston Public Library.*

PÉPÉ LE MOKO (1937). Steve Vineberg's review is on page 3. In French with English subtitles. (b&w/90m) *Friday through Sunday at the Brattle.*

★★★★THE PLAYER (1992). Robert Altman's intoxicating lighthearted tragedy is a star-studded labyrinth brimming with delight and hilarity, but there's no escape from the empty beauty at its center. Tim Robbins is a studio executive whose world of wealth, power, and crass deals unravels when his rival (Peter Gallagher) gets picked up by the studio. And his confrontation with a screenwriter (Vincent D'Onofrio) who he thinks has been sending him threatening postcards, and with the writer's lover (Greta Scacchi), ends in murder. Around all this, Altman weaves a glorious tapestry of Hollywood Wonderland. (124m) *Tuesday at the Brattle.*

★★THE PROFESSIONAL (1994). Luc Besson's new film is a stylish, clever, ultimately empty experience. And smarmy, too. Mathilda (Natalie Portman) is a 12-year-old whom the simple-minded Léon (Jean Reno) rescues from a hit by a corrupt DEA chief (played by Gary Oldman, he's a pill-popping psycho who listens to classical music, kind of a fusion of his roles in *True Romance* and *Romeo Is Bleeding*). This *Taxi Driver* scenario grows cozy as Léon teaches Mathilda the tricks of his trade and Mathilda teases Leon with her budding womanhood. The ultra-violent antics are preposterous, and the hypocrisy of Besson's exploitation of Portman's nymphette allure is all too transparent. The profession the title refers to is the world's oldest one. (110m) *Weekend midnights at the Coolidge Corner.*

Q

★★★1/2 QUE LA BÊTE MEURE/ THIS MAN MUST DIE (1969). French New Wave filmmaker Claude Chabrol steps consciously into the terrain of much-admired director Fritz Lang, who dealt obsessively in his films with "tainted revengers," those gone to psychological ruin trying to right a wrong. Here Chabrol tells the sad, pitiful tale of Charles Thenier (Michel Duchaussoy), whose world breaks apart when his son is killed in a hit-and-run accident. Thenier leaves everything behind to seek out the murderer; the lonely trail ends at the mansion of a wealthy bully, who lords it ruthlessly over his wife and son. He's "the Beast" of Nicholas Blake's novel *The Beast Must Die*, which Chabrol adapted elegantly, hauntingly for the screen. In French with English subtitles. (110m) *Friday at the Harvard Film Archive.*

R

★★★RAIN (2002). It never rains in first-time New Zealand director Christine Jeffs's adaptation of the Kirsty Gunn novel, but there is a lot of pouring going on as Kate (Sarah Peirse) and Ed (Alistair Browning) party away their dissolving marriage while summering by the seaside in 1972. Occasionally mixing drinks but mostly neglected are their children, 13-year-old Janey (Alicia Fulford-Wierzbicki) and her younger brother, Jim (Aaron Murphy). Janey gets curious when her mom engages in a sloppy affair with a photographer passing through, and the teen's indirect initiation into the world of sexuality and adult despair brings unwonted punishment. Jeffs builds a wispy atmosphere of dread and nascent revelation and then, for better or worse, justifies it. Although the film captures the fragile boundary between innocence and transgression — in the adult as well as the adolescent characters — its melodramatic resolution seems to be more of the same old punishment for female sexual assertion we've seen so often before. (97m) *West Newton.*

I RECUPERANTI/THE SCAVENGERS (1970). Evoking *Il tempo si è fermato/Time Stood Still*, this film pairs an old man and a young man who try to make a living by salvaging bombs and other war materials buried in the Brescian hills. In Italian with English subtitles. (97m) *Friday at the Museum of Fine Arts.*

★REIGN OF FIRE (2002). Somewhere in the near-future, the world lies in post-apocalyptic ruins. Dragons — that's right, giant flying lizards that breathe fire — have scorched the planet. Our voiceover history lesson tells us that they've been lying dormant since wiping out the dinosaurs and have now awaked to gorge on humans. Holed up in a castle in Northumberland, a group of ragtag survivors led by Christian Bale (*American Psycho*) is joined by an American military detail commanded by Matthew McConaughey in an attempt to do what the fully armed superpowers of the world were unable to accomplish: take back the planet. As a big, cheesy spectacle, *Reign of Fire* belongs in the pitiful pantheon of ludicrous futurescapes that boasts *Battlefield Earth* and *Waterworld*. The FX fail to awe, and the narrative structure is egregiously lifted from *Mad Max*. Director Rob Bowman (*The X Files*) does his part to no effect, leaving the door wide open for McConaughey's cartoonish commando to steal the circus. Bald, buff, and barking in atavistic grunts, McConaughey is more pro-wrestling caricature than world savior. In short, this bombastic future hell is hell to get through. (100m) *Boston Common, suburbs.*

★★1/2 ROAD TO PERDITION (2002). Sam Mendes follows up his Oscar-winning debut, *American Beauty*, with an adaptation of Max Allan Collins's cult-favorite 1998 graphic novel in which Tom Hanks plays Michael Sullivan, a hit man for a local chapter of the Capone mob run by lovable old sod John Rooney (Paul Newman, with an errant accent), Michael's benefactor and father figure. Michael's own 12-year-old son, Michael Jr. (newcomer Tyler Hoechlin), meanwhile, is curious about what dad does for a living. He ends up peeking at a different kind of primal scene; that leads to the killing of Sullivan's wife (a short-lived Jennifer Jason Leigh) and his younger son. Michael and son must hit the road to Perdition, Michigan, where the boy can find refuge with a handy aunt while dad heads out unfettered to make things right. Got up like a deranged Stan Laurel with funky teeth, Jude Law gives the film's best performance as Maguire, who's hired by Capone lieutenant Frank Nitti (Stanley Tucci) to take out Michael. And though the Newman-Hanks match-up is what's being hyped, the most compelling tête-à-tête is an eerie confrontation between Michael and Maguire in a diner that evokes Edward Hopper's *Nighthawks*. Then there's the film's coda, a long, undulating shot that combines serenity and horror. As depressing as *Road to Perdition*'s relentless darkness (and this may be one of the darkest summer movies of all time) is, the light suffusing this scene is even more disturbing. (111m) *Boston Common, Fenway, Harvard Square, Circle, suburbs.*

★★THE ROCKY HORROR PICTURE SHOW (1976). This horror-camp extravaganza still draws midnight crowds. Its story of two dorky, all-American kids (Barry Bostwick and Susan Sarandon) who find themselves indoctrinated into the pansexual ways of Dr. Frank-N-Furter is no more outrageous than *La cage aux folles*, but only a curmudgeon would deny the magnetism of Tim Curry, whose lip-smacking rendition of "Sweet Transvestite" remains one of the high points in all of cult movies. Jim Sharman directs. (100m) *Saturday midnight at the Harvard Square.*

S

★★SCOOBY-DOO (2002). Hanna-Barbera's favorite cartoon dog gets a CGI makeover and hot teen film stars to take the Mystery Machine out for one more spin. Shaggy (Matthew Lillard), Fred (Freddie Prinze Jr.), Velma (Linda Cardellini), and Daphne (Sarah Michelle Gellar) are reunited after a three-year hiatus to get Mystery Inc. back together and investigate strange happenings on Spooky Island. Soon enough the kids are caught up in an evil scheme that involves brainwashing spring-break students for the purpose of world domination. Matthew Lillard plays a perfectly fleshed-out Shaggy, but the rest of the cast can't hope to outdo the Doo, and Sarah Michelle Gellar has the added challenge of trying to keep her micro-mini PG. Director Raja Gosnell maintains the campy spirit of the original cartoon, and the result has broad appeal, with self-conscious humor for the twenty-and-thirtysomething crowd that grew up asking, "Scooby-Doo where are you." This family film sneaks some racy innuendo under the radar, but not enough to have children asking their parents why smoke is coming from Shaggy's van, or why Fred is wearing an ascot. (87m) *West Newton (Saturday and Sunday).*

★1/2 SIGNS (2002). Mel Gibson, nobler and cuddlier than ever, plays a former minister who switched to a regular collar after his wife's accidental death caused him to lose his faith. Together with his two young children and his baseball-player brother (Joaquin Phoenix), Mel boards himself up in his Pennsylvania farmhouse to stave off an inexplicable large-scale attack by aliens. In the context of today's overblown Hollywood cinema, writer/director M. Night Shyamalan probably expects that a slow pace, precious compositions, sub-Lynch attempts at weird humor, and a solemn abstention from Schwarzeneggerian special effects will qualify this Big Whuh of a crop-circle movie for big-time points. *Signs* is thus filled with overcareful touches that register as either pretentious or slightly ridiculous (the endless creak of a screen door; Cherry Jones's performance as a chatty county cop). In the end, all the winks and tics with which Shyamalan signals that he's looked at a Fantagraphics book or seen a real movie (perhaps one by Larry Buchanan, director of *Zontar, the Thing from Venus*) only make this film's calculated tearjerking more offensive. (120m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★★1/2 SPIDER-MAN (2002). Sam Raimi's take on the classic Marvel Comics hero struggles mightily and succeeds often yet is doomed to disappoint the fanboys who've waited 40 years, general-interest newbies looking for the usual summer action spectacle, and maybe even Columbia Pictures, which ponied up big bucks to build a popcorn franchise and ended up with a glum opera of pop existentialism. Tobey Maguire turns out to be an inspired choice as the geeky teenager who, bitten by a mutant spider in a science lab, wakes up the next day to find his body has gone through a parody of puberty. His new powers make him a totemic target for tabloid publisher J. Jonah Jameson (a scene-stealing J.K. Simmons) and a literal target for supervillain Green Goblin (Willem Dafoe), who also goes after his Aunt May (Rosemary Harris) and hoped-for girlfriend Mary Jane Watson

Continued on page 32

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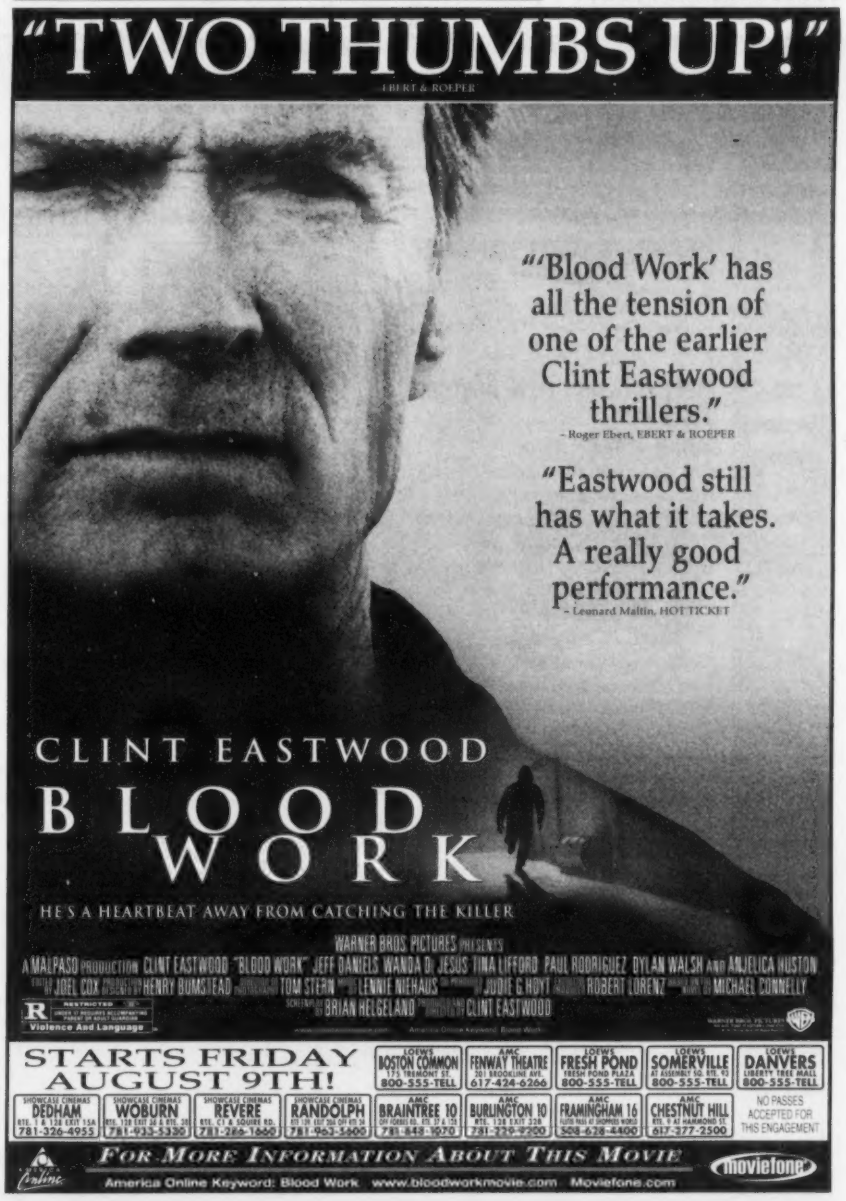
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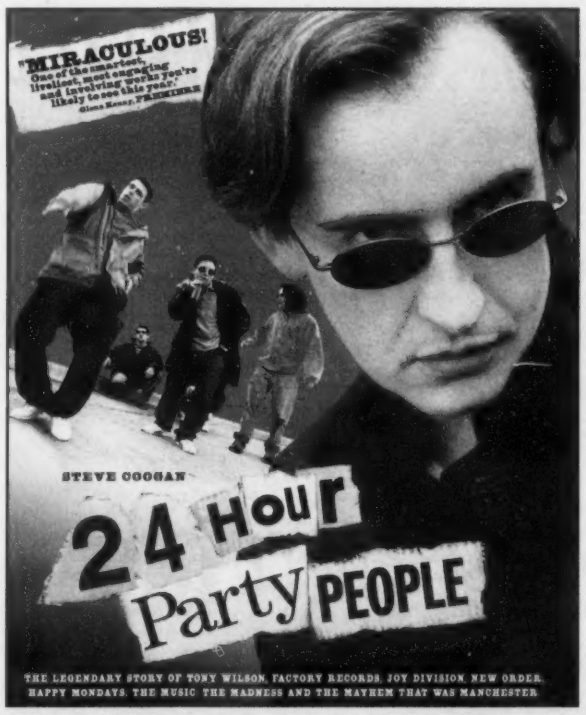
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Continued from page 31

(Kirsten Dunst). The first half breathes fresh life into what even non-fans will find a resonant coming-of-age story. The second half, with its big battle scenes, is probably more of what the studio wanted, but it's far less satisfying. The movie artfully nails the comics' take on adolescent helplessness, but its sense of comic-book fun is in too short supply. (120m) *Arlington Capitol, suburbs.*

★★1/2 SPIRIT: STALLION OF THE CIMARRON (2002). DreamWorks Pictures here attempts to beat Disney in the heartwarming-yet-educational-animated-movie-epic category. Kelly Asbury and Lorna Cook team up for the story of a noble mustang horse who's continually being captured by the greedy human settlers of the American West. With Mat Damon voicing the title character, it's a "history of America told from the heart of a horse." *Spirit* wants to present a journey of love and freedom against a backdrop that takes in Native Americans and ecological preservation, yet in the end it succumbs to the allure of computer technology. Parents will find the circle pan shots breathtaking, but they may also titter when they notice that every equine expression recalls the mugging of the Rock in *The Scorpion King*. Although not up to *Lion King* standards, *Spirit*'s mix of action, love, birth, death, and revenge should satisfy the "G" audience. (80m) *West Newton (Saturday and Sunday), suburbs.*

SPY KIDS 2: THE ISLAND OF LOST DREAMS (2002). Tom Meek's review is on page 6. (97m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★STAR WARS: EPISODE II ATTACK OF THE CLONES (2002). Displaying all the ineptitude of an Ed Wood but none of the innocence, *Attack of the Clones* falls to new depths of narrative incoherence, torturous banality, and acting incompetence. The opening sequence culminates in the explosion of a terrorist bomb intended to kill former queen and current senator Padmé Amidala (Natalie Portman, swapping the regal kabuki carapace for a Britney Spears navel-baring look). Yet it's probably just a ruse to get the future Darth Vader, Anakin Skywalker (dud Hayden Christensen), away from Jedi mentor and wet blanket Obi-Wan Kenobi (Ewan McGregor) and alone with the lovely Padmé. He's sent to her home planet, Naboo, to be her bodyguard, and on what look like sets from *The Student Prince* he woos her in cinema's most embarrassing courtship since Ben Affleck played with animal crackers on Liv Tyler's tummy in *Armageddon*. Then he's off to visit his mother (poor Pernilla August) on Tatooine, since he hasn't seen her in 10 years. Meanwhile, Obi-Wan has discovered that somé 10 years back, a now-deceased Jedi master ordered, without the council's knowledge, a million-man clone army. On the plus side, there's not much of Jar Jar Binks (Ahmed Best) or any of the other puerile alien/racial stereotypes from *The Phantom Menace*. But as for the special effects, with a few exceptions they're pyrotechnical wallpaper backing some of the worst dialogue written by human or machine. Any actor would be stymied by this crap. Harrison Ford took the right approach with his sardonic seriousness; his presence is missed. But Portman, McGregor, Christopher Lee as disgruntled former Jedi master Count Dooku, and Samuel L. Jackson as Jedi cipher Mace Windu haven't got a chance. The only performer who does credit to the script is Yoda (voiced by Frank Oz), and he's a special effect. (134m) *Somerville Theatre, Arlington Capitol, suburbs.*

★★★STUART LITTLE 2 (2002). The original film version of E.B. White's classic children's story struck gold in 1999. And the inevitable sequel retains, along with the original cast and director Rob Minkoff, much of its predecessor's charm and wit. Stuart (voiced by Michael J. Fox) has settled into life in the Little home, which occupies a prime piece of real estate in this fairy-tale version of New York, but he's lonely for someone like him. Cue Margalo, a free-spirited bird (Melanie Griffith) who drops, with injured wing, into his model sports car (Stuart is the only kid allowed to drive to school). Stuart develops a crush, but Margalo isn't the innocent victim she seems, and her disappearance leads Stuart and Snowbell, the pampered family cat (Nathan Lane), out beyond the sheltered world of the Littles. The film looks great, full of bright, primary colors that complement the slightly unreal world they depict — in this New York, even the cab drivers are cheerful. State-of-the-art digital effects, along with picture-perfect settings, integrate the talking animals with the live action. Minkoff is hip enough to include a joke about the Brazilian World Cup side, and Stuart's got just enough spunk to make it fun for parents as well. (74m) *Copley Place, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★★★★SUNSET BOULEVARD (1950). The perverse, acidic screenplay — by Charles Brackett, D.M. Marshman Jr., and the director, Billy Wilder — includes the famous meeting between down-and-out scriptwriter Joe Gillis (William Holden) and silent movie star Norma Desmond (Gloria Swanson), which every film buff can recite from memory. ("You're Norma Desmond. You used to be big." "I am big. It's the pictures that got small.") One of Wilder's best, this movie combines gothic extravagance with an insider's view of Hollywood. What distinguishes it is its cynical tone, and Holden's fabulous performance. He gives us Joe's opportunism, emotional generosity, desperation, and self-disgust. With Cecil B. DeMille and Buster Keaton as themselves, and Erich von Stroheim as the Butler. (b&w/110m) *Monday at the Brattle.*

★★1/2 SUNSHINE STATE (2002). John Sayles's attempt to probe the dark peninsula of Florida has a kind of programmatic, show-and-tell feel to it that eschews drama, deep psychology, and genuine darkness for a slate of unthreatening, politically wholesome issues. Edie Falco's Marly Temple is a still-trim thirtysomething who bides her time tending to the fading motel of her blind, irascible father (Ralph Waite) and fending off the insistent offers from sleazy real-estate developers Lester (Miguel Ferrer) and Greg (Perry Lang). Marly may be a bit shopworn, but she's the genuine article. Not so Dr. Lloyd (Bill Cobbs), the noble leader of Lincoln Beach, the endangered black community on the island; or Desiree (Angela Bassett), once driven out of Lincoln Beach because of a teenage indiscretion, now returning with her buppie husband; or Francine Pickney (Mary Steenburgen), head of the chamber of commerce and organizer of the annual island celebration, "Buccaneer Days." "People don't realize how hard it is to invent a tradition," says Francine in one of the film's sprinklings of bons mots. Or how hard it is to invent a movie like the one this aspires to be, set in a fully imagined world inhabited by believable people, in a state that epitomizes the worst and the best of the other 49. (141m) *West Newton.*

★★★SUR MES LÈVRES/READ MY LIPS (2001). This suspense-genre entry from upstart Jacques Audiard jolts the screen like one of Hitchcock's best. Carla (Emmanuelle Devos) is a bright woman working as a secretary in a construction firm, but she's handicapped by her hearing impairment (shades of Neil LaBute's *In the Company of Men*), her plain looks, her low self-esteem, and her gender. The guys in the office abuse her until she hires Paul (Vincent Cassel) as her assistant. An ex-con with a bad haircut, Paul is someone Carla has power over, and he represents a little extra-legal muscle to help get her way — not to mention fodder for her fetishistic fantasies. Before you can say it's makeover or payback time, the arrangement escalates into a heist. Resisting all temptation to cop out, Audiard maintains a diabolical tension and ambiguity until the end. (We foresee a Hollywood version devoid of those qualities starring Angelina Jolie and Brad Pitt.) In French with English subtitles. (115m) *Copley Place, Harvard Square, Coolidge Corner.*

T

★★1/2 TADPOLE (2002). Kiss a frog and you get a prince. Kiss a tadpole and, it seems, you get Oscar Grubman (Aaron Stanford), 16-year-old æsthete, dilettante, and ladies man. Not only does Oscar pursue women old enough to be his mother, he actually goes after his mother, or at least his stepmother, Eve (Sigourney Weaver). He's so slick, hip, and coy, he's insufferable. And so is much of Gary Winick's film. Set in a snobby Upper West Side ambiance of academics and other snooty professionals, it evokes the overanalyzed amorality of a Woody Allen movie with few laughs (which these days is any Woody Allen movie) as Oscar sublimates his taboo desire for Eve (a cardiologist, conjuring Louis Malle's *Murmur of the Heart*) by following up on the interest of Eve's anything-goes best friend, Diane (Bebe Neuwirth, the best thing in the movie). John Ritter adds a note of risible stuffiness as Oscar's pompous professor dad, and the script by Heather McGowan and Niels Mueller provides some saucy repartee, but this post-*Graduate* effort is mostly a case of arrested development. (78m) *Copley Place, Kendall Square, suburbs.*

★★★1/2 THIRTEEN CONVERSATIONS ABOUT ONE THING (2002). This movie is an attempt by Jill Sprecher (*Clockwatchers*) to make sense out of traumatic moments in her life. A nice Midwestern girl arriving in New York in the early '90s, she was mugged and landed in hospital with a concussion. After that, her life spiraled downward into depression, until that karmic day when a stranger on the street smiled at her and the curse was lifted. The subject of Sprecher's film, the topic of all the conversations, is happiness. *Thirteen Conversations* is structured as a series of interconnected parables whose characters include poster-boy DA Troy (a marvelously smug Matthew McConaughey), who thrives on sending the guilty down the river before his car hits a young woman; smiley-face insurance agent Wade Bowman (William Wise), whose cynical, jaded boss, Gene (a brilliantly sardonic Alan Arkin), feels compelled to bring him down; mathematics professor Walker (John Turturro), who bolts from his wife (Amy Irving) and takes a mistress (Barbara Sukowa) in a stab at "freedom"; and blonde, sensitive, angelic Beatrice (Clea DuVall), who like Sprecher is the victim of a fearsome accident. Mostly depressing stuff? Not if you look at *Thirteen Conversations* in the right light. At a dim time for cinema, it can rejuvenate your faith in American movies. (94m) *Copley Place, Kendall Square, suburbs.*

TOMMY (1975). The Who's rock opera, about a deaf, dumb, and blind kid with special powers, gets the Ken Russell treatment. With Roger Daltrey, Oliver Rêed, Keith Moon, Ann-Margret, Eric Clapton, Tina Turner, and Elton "Pinball Wizard" John. (111m) *Weekend late show at the Brattle.*

TORMENT (1944). See "Film Culture," on page 4. In Swedish with English subtitles. (b&w/101m) *Saturday at the Harvard Film Archive.*

TWITCH OF THE DEATH NERVE (1971). Said twitching all starts when a man decides to knock off his heiress wife for the money. Soon everybody's trying to find the death nerve in the hopes of coming into an inheritance. Claudine Auger, Miss France 1958, stars in this Mario Bava horror fest; her film career peaked in 1965 when she played Bond girl Domino opposite Sean Connery in *Thunderball*. In Italian with English subtitles. (84m) *Weekend midnights at the Coolidge Corner.*

W

★★WHO IS CLETIS TOUT? (2002). The first 20 minutes of Chris Ver Wiel's film, including the colorful opening credits, seem to be heading in the direction of a 1960s-style caper comedy. Which can only be intentional, as this is a movie that knows movies. Tim Allen's character, a hit man called Critical Jim, quotes them incessantly, much to the general confusion of the other characters. *The Great Escape, Double Indemnity, The Dirty Dozen* — they're all in there. But movies that quote movies tend to lack the immediacy of the originals, and this film is no exception. Christian Slater's con man on the run takes on the identity of Cletis Tout — who aside from having one of the more unfortunate names in movie history ran afoul of the mob and got executed. But now the mob, thinking it rubbed out the wrong guy, sets about trying to kill the new Tout. After throwing into the mix a buried treasure and "the girl" (Portia de Rossi) who's trying to recover it, the film eventually veers off into post-Tarantino territory, where every character has a tic that substitutes for character development. Billy Connolly (bad hair and Hawaiian shirts) and Richard Dreyfuss (homing pigeons and magic) are wasted as a wacky medical examiner with a shady sideline business and Tout's partner in crime. But give Ver Wiel extra points for calling Slater on his career-long Jack Nicholson impersonation. *Copley Place.*

★★★THE WITCHES (1990). Although flawed, Nicolas Roeg's film of Roald Dahl's novel is sweet, dark, and exhilarating. Young Luke (Jasen Fisher), who's visiting his Norwegian grandmother (Mai Zetterling), is frightened and fascinated by her tales of witches. When his parents are killed in an accident, he and his grandmother move to England, where he meets his first witch. Moving to a seacoast hotel, the pair stumble onto a convention of witches led by the Grand High Witch herself (Anjelica Huston). Huston exults in the comic creepiness of the High Witch. She coos and rants and punctuates her pronouncements with Wagnerian gestures and brusque, Borscht Belt crudities. Luke and his friend get trapped in the witches' scheme to turn children into mice, and from then on the movie's magic gives way to technology, as Jim Henson's audio-animatronics take over. They seem mere distractions from the tale's real terrors and delights. (91m) *Saturday at the Harvard Film Archive.*

X

XXX (2002). Peter Keough's review is on page 6. (124m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

Y

★★★Y TU MAMÁ TAMBIÉN (2002). The *Harold & Maude* poster above the two naked high-schoolers energetically screwing in the opening shot of this raw but sly Mexican comedy, not to mention the arch voiceover narrator that intrudes at key moments à la Truffaut's *Jules et Jim*, suggests that director Alfonso Cuarón had more in mind than parodying crass Hollywood teensploitation. Tenoch (Diego Luna), scion of a corrupt nouveau riche, and Julio (Gael García Bernal), a raffish middle-class kid, do share the occasional fart joke and masturbatory fantasy, but they have more grit, taste, and imagination than their north-of-the-border celluloid contemporaries. So it's not impossible to believe that stunning Luisa (Maribel Verdú), the Spanish bride of Tenoch's prissy and adulterous cousin, might agree to join them on a trip to a beach called "The Mouth of Heaven." The beach does not exist, but the Mexico along the way does, a catalogue of indelible characters and places put in sociological context by the omniscient voiceover. And the erotic tension among the three erupts in a ménage as startling in its dynamics as its is in its raunchy spontaneity. Much more about class, transience, desire, desperation, and mortality than about horny adolescents getting it on, *Y tu mamá también* nonetheless succumbs to that trademark Hollywood device — punishing the characters for the guilt we feel over vicariously enjoying their satisfaction. In Spanish with English subtitles. (105m) *Kendall Square, suburbs.*

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Very athletic woman, 46, likes biking, skiing, sailing, writing. Looking for a man, 30-54, who can share my interests. ☎574567

LOOKING FOR...
friendship, excitement, and adventure! SF, 51, wants to meet a man who is fascinated with life, has a sense of humor, and keeps his kitchen floor clean! ☎576726

FINER THINGS IN LIFE
Italian/Latin American female, 30, shoulder-length dark/dark, olive complexion, enjoys keeping fit, traveling, socializing, museums, live music. Seeking creative, artistic SW/BM, 23-33, to enjoy the company. ☎529782

THINK GREEN...
wear black. SWF, 35, 5'3", 125lbs, brown/brown, non-smoker, career environmentalist, enjoys modern art, film, poetry, theater. Seeking similar male, humorous. ☎613239

DESTINY...
will bring us together. SH mom, 18, seeks a guy who loves kids and dining out. ☎610910

@WWW - GALICIA73
Shy girl for patient, older man. Small, low maintenance, natural SWF, 29, mother, enjoys reading, writing, walking, long drives, music, board games. Seeking intelligent, interesting SM, 30-45, for good conversations. ☎430298

WHAT I WANT...
is a nice, young man who is interested and ready for long-term relationship. I am a hard-working female, 23. ☎612892

HAITIAN SEEKS SAME
SBF, 31, with an understanding nature and a caring soul, seeks a Haitian male. ☎611845

@WWW - LISAKRNI23
Single cute nurse, 32, no children, outgoing, has yet to find someone to commit with. Seeking a man, 27-37, also childfree. ☎609973

SEEKING YOUNGER MAN
Older woman, artist, would like to meet younger man, 26-35. Must be passionate and central. ☎533477

FRIENDSHIP...
companionship. SWF, 36, brown/hazel, seeks S/DM to spend time with, friendship for now, possible serious later! ☎502863

@WWW - ARTSLOVER2
Thoughtful, SWF, 35, enjoys outdoors, movies, dining out, cooking. Seeking honest, SWM, 30-40, for dating, possible LTR. ☎572252

LOVE LIFE?
SF, 20, student, seeks friend in a fun to be with, happy, positive man, for good times and maybe more. ☎606985

LET'S HAVE FUN!!!
GWF, late 20s, attractive, sensitive, intelligent, humorous, loves Italian food. Seeking GF of similar qualities. I like playing pool, movies, dancing, having fun. Kid at heart. Seeking friendship. RI area. ☎390394

@WWW - EARTHLOVER34
SWF, 48, likes animals, film, the earth. Seeking sensitive, humorous, financially secure SM, 37-50, for companionship and maybe more. ☎588724

I...2...3
Late 20s SJF seeks a 26-40 man who is kind, gentle, intelligent, caring. My Interests: photography, graphics, walking, computers. ☎570844

HAVE A GREAT DAY
Independent SWF, 40, brown/brown, mother of one, employed, enjoys outdoors, dancing, live music, beaches. Seeking similar WM, 37-45, smoker, for long-term relationship. ☎557793

BUILD A LIFE TOGETHER
Cape Verdean female, 32, hard-working, mother of two, would like to meet interesting SM, 42-55, for serious relationship. ☎533806

PASTURES NEW
The grass is always greener on the other side. I wanna sample a relationship with a WM, 32-40. Me: 29, mother of one. Enjoys football. ☎606583

INDEPENDENCE A MUST
SBF, 51, assistant teacher and women's advocate, Gemini, non-smoker, fan of jazz and R&B music, loves comedy and pool. Seeking mature BM, 40-50. ☎601002

LIKES TO THINK YOUNG
Warm, easygoing, sensual SWJF, young 36, 5'9", reddish-brown/brown, great personality, enjoys theater, concerts, shopping, cooking, sports, history. Seeking caring, attractive, well-educated, professional SWM, 29-39, non-smoker. ☎537768

BLONDE BEAUTY
40 and fabulous DWF, RN, 5'4", 105lbs, with captivating green eyes, avid golfer, passionate about professional football/baseball, seeks WPM, 35-45, playful, honest, sexy, financially stable. ☎588376

MADE IN ENGLAND
English, SWF, 37, 5'3, 130lbs. Blond/blue,non-smoker. New to Boston. Looking to meet people. Enjoys working out, bars, live music, restaurants, traveling and the beach. ☎539150

CARING & SHARING
Fit, attractive WF, 50, non-smoker, enjoys dancing, golf, and dining out. Seeking self-expressive male, 45-65, with similar interests. ☎245395

UNIQUE PERSON
Brown-skinned SBF, 30, 5'6", 165lbs, black/brown, seeks mature, business-oriented, fun-loving SPM, 30-39, who like travel, whale watching, museums, for friendship first. ☎287988

LOVE BUILDS THE BRIDGE
SF, 29, blonde/blue, mother of 7 year-old, enjoys dining, movies, little league games, sports and music. Seeking family-oriented SM, who loves children, interested in a friendship first relationship. ☎606716

HONEST AND SINCERE
SF, 31, 5'8", curly brown/blue, enjoys relaxing at certain times but having fun at others! Looking for a man, 28-35, for dinners, coffee, wine tasting, and possible romance. ☎566445

@WWW - DEJASGAM
SWF, 40-something, searching for a SBM, 35-45, to enjoy life with. Must love music, dancing and cuddling. ☎375205

SHOW ME AROUND
SF, 26, 5'6", blonde/blue. In my spare time I like tennis, reading, movies, music. Looking for a man who is intelligent, easygoing, and has a sense of humor. ☎579145

FUNKY DIVA
Real SBF, 19, Cancer, smoker, enjoys music, dancing, parties. Seeking outgoing BM, 18-21, smoker, to live and love. ☎489786

DREAMER
Slender, caring, intelligent SWF, 51, enjoys arts, reading, travel, outdoors, parks and romance. Seeking man, 49-60, for long-term relationship. ☎551283

SAN FRANCISCO REFUGEE
Back in hometown after stint in Bay Area. Seeking SM, 25-33, who likes good cheap food, live theater, social justice, and Mary Oliver poetry. ☎225517

KIND, SENSITIVE
Reflective, witty, creative, liberal, non-materialistic, attractive SF, 42, looks younger, good listener, likes drawing portraits, writing poetry, cats, music, meditating, long walks, reading. Seeking SM, 35-55. ☎123635

DON'T LOOK/ACT MY AGE
Full-figured, shapely SWF, young 43, long dark/large dark, bridal consultant, enjoys laughter, movies, dining, dancing, weekends away. Seeking affectionate SW/HM, 30-45, for great things. ☎572492

FULL-FIGURED BLACK...
beauty. Very attractive, plus-sized SBF, 5'10", educated, no kids, loves movies, and Motown. Seeking single, attractive male, 30-40, for companionship, possible long-term relationship. ☎474717

SEEKING NEW FRIEND
SAF, 21, 5'7", 125lbs, smoker, willing to try new things, enjoys meeting new people, dancing, writing, cooking. Seeking man, 21-32. ☎513396

RENAISSANCE WOMAN
SF, 26, non-smoker, loves the outdoors, canoeing, skiing, playing drums, painting. Seeking man, 22-36, with similar interests. ☎521545

BEAUTIFUL DREAMER
Mysterious, worldly SWF, 50, non-smoker, seeks thoughtful, educated, loving WM, 45-58, to engage in a magnanimous life. ☎522673

YOUTHFUL APPEARANCE
Attractive, refined, sophisticated, cultured very feminine SWF, 38, underwent full surgery to become a woman, varied interests including raising flowers, seeks handsome gentleman, 30-42, for marriage. ☎361336

EXOTIC BEAUTY
SAF, 34, beautiful, sexy, passionate, no kids, Libra, non-smoker, seeks man, 28-46, for serious long-term relationship and soulmate. ☎417521

SMART & SENSUAL
Imaginative, youthful, pretty, earthy, slim, independent DWF, 50, 5'7", passions for nature, culture, organic foods, gardens. Seeking compassionate, intelligent, progressive, whimsical gentleman, 48-65, non-smoker. North Hampton. ☎282824

CLASS ACT
Positive, upbeat WPF, seeks caring, honest, sensitive SPM, 48-60. Let's spend quality time together. It's time for fun, laughter and honest communication. ☎257148

METRO BOSTON ONLY
Attractive, funny, sexy, fit SWF, 38, 5'3", 110lbs, brown/brown, Taurus, seeks sexy, fit, fun GF for casual dating, maybe more. ☎316698

ADAM AND EVE ANEW
Ocean view to urban arts and science. Radiant renaissance, 39. Good body, mind, and spirit. Seeking evolving, caring Adam, 6'+, non-smoker, with integrity. 617/978 area. ☎159606

PRETTY, HAZEL EYES
Pretty, hazel-eyed, brunette SJF, 39, likes comedy and music. Seeking S/DJM, 39-49, soulmate, who's sincere, humorous, and romantic. ☎259240

SINGLE PARENT
SF, 39, 5'7", 180lbs, brown/brown, enjoys walks on the beach, cooking, movies. Seeking a nice man with similar interests. No games. ☎555522

SINGLE MOM
Professional SWF, 42, 5'4", brown/ brown, great sense of humor, loves the outdoors, movies, music, dancing, dining out, travel. Seeking a real gentleman to be my knight and shining armor. ☎550806

ARE YOU OUT THERE?
Me: cute, curvy, sweet, spunky SWF, 25. you: non-smoking, kind, handsome, cool, laid-back SWM, 24-29, emotionally and financially stable, with adventurous spirit, for dating, possible long-term relationship. ☎558200

ROCKABILLY PRINCESS...
seeks vinyl-collecting, classic car-driving partner in crime. Marilyn looking for her Elvis. Must be tall, tattooed, look hot in white tee/cuffed 501's. She is stewed and tattooed. ☎532676

NO ONE BELIEVES...
I'm in my late 40s. Funny, wise woman, art-oholic, extra-sexy, super stable, not afraid female. ☎297180

BLUESY SORT OF WOMAN
Attractive SWF, 36, athletic, artistic, loves travel, outdoors, everything in moderation. Seeking SWM, similar interests. ☎310555

SUPERWOMAN
SF, 24, non-smoker, enjoys exercising (running, weight lifting, swimming), dancing, music, and more. Seeking well-educated SWM, 26-45, with or without kids, similar interests, for summer relationship and possibly more. ☎495774

LIKE TRAIL RIDING?
Spontaneous professional SWF, 44, 5'4", 125lbs, brown/green, fit, financially secure, loves watching/playing sports, camping, hiking, running, adventure. Seeking fit, attractive man, who is emotionally available and enjoys the outdoors. ☎507200

SUMMER FUN
Tenacious, resourceful SWF, 38, non-smoker, loves long drives, cuddling on the beach, swing/slow dance. Seeking tall, slender WM, brown/blue or red/ green, non-smoker, sharp dresser. ☎491601

SHORT AND SWEET
Cute and sexy, petite and sweet SF, 51, 5'4", brown/hazel, seeks WM, for casual dating, possibly leading to something serious. ☎582812

DESTINY IS WAITING
SWF, 20, dark/hazel, Pisces, smoker, enjoys beaches and adventure. Seeking honest man, 20-32, smoker, for long-term relationship. ☎487483

ATTRACTIVE SBF
Attractive, classy, educated SBF, 5'5", 150lbs, enjoys traveling, movies, music, outdoors. Seeking down-to-earth SPM, 30-44, 5'10"+, any race, for one-on-one relationship. ☎570723

MEET FOR BREAKFAST?
SF, 30, scientist and amateur musician, likes cats and sitting around in cafes. Seeking kind, easygoing man for friendship and maybe more. ☎532097

SAIL AWAY WITH ME
SWF, 43, non-smoker, loves boating, fishing, sailing. Seeking WM, 35-50, non-smoker. Want to know more? Call me! ☎580171

STILL SEARCHING
DWF, 37, non-smoker, one child, attractive, fit, artistic, quirky, curious about everything, enjoys creating, hiking, music, reading, gardening, talking. Seeking S/DWM, non-smoker, for long-term relationship. ☎510028

WELL?
SWF, 29, 5', 125lbs, blonde/brown, professionally employed, seeks SM, for good conversations, fun times out, friendship, possibly more in the future. ☎528099

ENJOYS TRAVEL
SWF, 51, 5'4", long black curly hair, Aries, non-smoker, seeks man, 35-55, non-smoker. ☎465347

ENJOY LIFE TOGETHER
Female, 45, Libra, non-smoker, college-educated seeks outgoing BM, 35-45, non-smoker, who likes to travel and have fun. ☎450542

AT LAST
SBF, 20, Scorpio, non-smoker, seeks attractive, grounded, mature SBM, 20-24, with good personality, for friendship, leading to more. ☎449154

KIND, LOVING, SINCERE
Half Italian, half Cherokee Native-American female, 49, 5'4", long dark/dark, Cancer, non-smoker, loves art, museums, music, and the beauty of mother earth. Seeking man, 35-60. ☎446502

SPIRITED, BRIGHT...
witty. SWF, youthful 47, blonde/blue, slim 5'7", vegetarian, non-smoker/drinker, likes indy films, reading, crosswords and napping with cats. Seeking SM, 30-53, friendship, possible long-term relationship. ☎447482

SEEKING AFFECTION
Romantic, loving, attractive, educated SWF, 51, 5'3", 110lbs, blonde, Capricorn, non-smoker, seeks SWM, 35-41, non-smoker, for long-term relationship. ☎432587

DATING BUILDING LONG-TERM RELATIONSHIP
SWF, 46, 5'8", 135lbs, brown/brown, Libra, non-smoker, enjoys dance, opera, reading, classical and jazz, politics, travel. Seeking athletic, political savvy SWM, 30-60, non-smoker, conversationalist. ☎432943

SOUL MATE WANTED
Energetic, spiritual SWF, 57, 5'5", with brown hair, Cancer, non-smoker, enjoys culture, art, spirituality, reading, religion, yoga. Seeking SWM, 45-68, non-smoker, for friendship. ☎428181

SPICY HOT PAD THAI
Thai lady, 46, enjoys cooking, dining seeking single gentleman, 40-60, for friendship and more. ☎403011

HO HUM
Humorless, unattractive, close minded couch potato, seeks uncommunicative, cold male, for short, parking lot walks, and unromantic dinners. ☎393221

A KISS IS JUST A KISS
Attractive, fun DWF, 49, with good sense of humor seeks attractive, stable, secure S/DWM, 45-55, with good sense of humor for fun, possible long-term relationship ☎324640

ARTS A PLUS
Attractive, funny, working, multi-talented, childless SWF, young 40s, homeowner, seeks fit, smart, fun, kind, sweet, confident, attractive, working S/DWM, 30-50, with no kids at home. ☎186093

ARTIST & MUSICIAN
SWF, 33, Aries, enjoys working on projects, found objects, music. Seeking man, 30-40, for friendship, possible relationship. ☎193327

GEMINI WOMAN
SWF, 48, Gemini, seeks sincere, honest WM, 45-55, for dining in/out, movies, the ocean. ☎150884

RAIN OR SHINE
Independent SBF, 56, non-smoker, employed, seeks outgoing, fun-loving, jolly SBDM, 50-60, for friendship and possible relationship. Enjoys beaches, conversations, church, and life in general. ☎520577

I WISH YOU WOULD CALL
DWF, 37, mother of two, seeks sincere, honest, nice SWM for relationship. Enjoys the outdoors, beaches, amusement parks, romance, and trying new things. ☎497088

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BRIGHT & BEAUTIFUL
Attractive, slender, blue-eyed DWF, 43, seeks S/DWM, 40-50, for indoor/outdoor companionship. Travel, music, dining, excursions to water or woods. Laughter, energy and smiles included. ☎210026

SALEM, MA GIRL
SF, 30, works at a law firm, likes Boston, independent film, travel, the outdoors. Seeking a nice person with sense of humor. ☎604290

THINKS/FEELS YOUNG
Warm, caring SF, 57, looks 40, 5', long strawberry blonde hair, enjoys life, reading, music, working out, dancing, dining out, beaches. Seeking real man, light drinker ok. ☎602709

RUNNING MATE
Spirited SWPF, 33, pretty, athletic, slightly wacky, loves outdoors, running, biking, music, hockey, ice cream. Seeking similar SWM, 30-38, for adventures, marriage and family. ☎132135

FUN WOMAN
Full-figured, spiritually connected woman, 23, non-drinker, N/Drugs, looking for fun relationship, possibly more. Call me! ☎603194

A LOT TO OFFER
SF, 18, 145lbs, brown/hazel, attractive, seeks SM, employed, who likes sports, music, movies, travel, for casual dating and more. ☎594701

@WWW - SANDRA
Fun SWF, 35, Blonde/Blue, enjoys trashy novels, concerts, animation, Kung Fu. Seeking cute SM, 28-40, N/Drugs, for a possible LTR. Tattoos/piercings a plus. Please drive. ☎484503

CAPRICIOUS
Tall redhead, 40s, with zest for life, adventurous spirit! Seeks tall, attractive counterpart, for stimulating conversation and adventures, possible long-term relationship. Lover of art, live music, exotic food, life. ☎539121

TRES CHIC
Educated SBF, 33, N/S, enjoys movies, reading, museums, long walks, travel, music. Seeking SM, 33-40, with similar interests, for friendship, possible LTR. ☎218478

AND THEN THERE WAS...
silence. SBF, brown/brown, plump romantic, seeks intelligent, good-hearted, and open-minded man for communication and maybe to start a long-term relationship. Age open. ☎587152

LASS SEEKS CLASS
Female, 20, Capricorn, non-smoker, seeks man, 18-29, with brains, class, and integrity. Let's start slowly and see where it goes. ☎587491

SEXY...
professional international SF, 34, no children, in search of man, 28-44, educated, financially secure, for love and happiness. ☎584871

BOSTON AREA
SWF, 34, PhD, attractive, fit, thoughtful, sophisticated, and warm, seeks intelligent, wry, sociable, athletic, professional SM, 28-40, for outdoor adventures and big city fun. ☎572530

CLASSY COSMOPOLITAN
...lady enjoy classic/contemporary jazz, MFA, New American Cuisine, Newbury Street. Desires companionship with distinguished, mature gentleman, 50+, who appreciates fine dining, and beautiful Public Gardens. ☎570773

JUSTICE BEFORE ART...
and art way before money. SWF, 36, physically active, occasionally beautiful professor seeks mature nonconformist guy, 30-46, with free time for coffee shop flirting, more. ☎570816

COMPANIONSHIP?
38, professional, attractive and independent woman seeking 45+ man with the same qualities for companionship, conversation and laughs. Only mature and stable need to respond. ☎541764

ENERGETIC
SWM, 20, enjoys outdoors, reading, movies, travel and dining out. Seeking outgoing, witty, good-looking, fun-loving SM, with similar interests. ☎505885

CHEMISTRY WANTED
Genuine, outgoing, affectionate DWF, 29, 5'3, average build, mother of one, brown/brown, enjoys adventures, outings, one on one time. Seeking dark-hair, dark-eyed SWM, 30-43, average build, best friend, possible long-term relationship. ☎562173

FROM A TO Z
SF, 33, 5'4", two young boys, full-time worker, enjoys camping, football games, BBQing, the outdoors. Seeking tall, respectful SM, 34-40, who likes kids, for casual to serious relationship. ☎542657

HARLEY MAN WANTED
SF, 36, with her own motorcycle, seeks male, 42-49, who likes Harleys, beaches, long walks, romantic dinners. Casual dating first. ☎525567

WAITING FOR MY MAN
SWF, 38, seeks outgoing, honest, reliable, financially stable SWM, 25-45, who enjoys playing pool, bowling, 70s music, dancing, comedy shows, carnivals, hanging out, having fun. ☎552425

BABY I'M A STAR
18 year-old Dominican and Puerto Rican female, non-smoker, seeks SHM, 18-21, with no children, for casual relationship, possibly more. ☎546673

ADVENTUROUS GEMINI
SF, 36, likes going out, traveling. Seeking SM, 30-43, non-smoker, occasional drinker, who loves to laugh, with a great sense of humor. ☎552009

ANTI-AD
SJF 37, bitter, angry, victim-type, seeks cad, for on again, off again, mutually dissatisfying relationship. Favorite activities are shallow conversation, tv watching, shopping. ☎527025

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THE BOSTON PHOENIX personals

women seeking men

NICE WOMAN
SHF, 22, 5'4", dark/dark, seeks responsible, nice man, 24-35, non smoker, for long-term relationship. ☎488150

TAKE ME ON
SWF, 36, Sagittarius, smoker, single mom, enjoys outdoors activities, the beach seeking SWM, 35-50, who enjoys romantic times and loves children. ☎460392

FIRST TIME AD
Attractive DWF, 59, blonde/green, Scorpio, non-smoker, enjoys cooking, movies, music, walks on the beach, travel. Seeking SWM, 55-68, to share love, laughter, and life. ☎431268

NEW TO THIS
SF, 18, seeks friend first, possible romance later. Must be mature, educated, single, non-smoker, no drugs. Want to talk? Drop me a line. ☎411826

REAL MEN ONLY
Smart, attractive SWF, 37, red/blue, Aries, non-smoker, seeks excellent, smart, funny, good-looking, loving, kind man, 35-46, for possible long-term relationship. ☎390661

PLAIN AND SIMPLE
DWPF, 37, 5'3", 135lbs, brown/brown, clear-headed, straightforward, devoted, enjoys Nascar, biking, walks, drives, sunrises/sunsets. Seeking S/DWM, 37-47, for long-term relationship. ☎300927

SEEKING CARING MAN
SF, 41, 5'5", 175lbs, brown/brown, likes cooking, camping, outdoors, flea markets. Seeking thoughtful male for honest relationship. No mind games. ☎279953

ARE YOU?!
SWM 50-60, good self-esteem, fun-loving, outgoing, willing to share life, adventures? (LTR, if so call!) ☎231823

LET'S GET TOGETHER
SAF, 30, 5'6, enjoys canoeing, sailing, Mexican cuisine, yodeling. Seeking SM, non-drinker, non-smoker who likes salsa dancing, cats, ice cream sundaes for possible long-term relationship. ☎528101

SOUTHERN NEW..
Hampshire female. SJF, 30, 5'3", 118lbs, smoker, dislike pets, no kids(yet), never married. Seeking commitment-minded man for relationship. ☎474687

LIVE FREE OR DIE!!
SBF, 28, non-smoker, love world music, cooking, sushi, chianti. Seeking SWM, 30-40, for friendships, possible relationship. ☎616165

NO MORE DRAMA
I am a 27 year-old black female seeking a black male, 27-40. Must be drama free and able to handle an outgoing, enthusiastic, beautiful woman. ☎458361

men seeking women

LOVES THE OUTDOORS
Liberal, spiritual SWM, 42, non-smoker, 6'2", 190lbs, enjoys skiing, hiking, the ocean. Seeking open-minded, humorous, healthy woman, 33-53, for possible long-term relationship. ☎608807

MIND, BODY AND SOUL
SWM, 37, with a healthy attitude, is looking for the same in a woman, 21-30. ☎614522

@WWW - BRAT43
Let's kiss, tease, and laugh. Ciao, bella. I'm 43, 6'3", blond, Italian, great cook. Seeking woman, 34-56, with hearty appetite and wacky sense of humor. ☎609872

SOMETHING NEW
SWM, 42, loves the movies, going out and more. Seeking woman to share this with. Kids are ok. ☎611401

ALL YOU FINE LADIES!
This SHM, 5'7", is looking for you! Be a W/HF, 18-35, with come hither looks! ☎612887

@WWW - DANTHBAGELMAN
This SWM, 42, philanthropist is looking for an adventurous, SWF, 20-38, who loves poetry, reggae, and loving one another deeply. ☎615058

ROMANTIC INTERLUDES
SM, 35, 5'9", a hard-worker, loves romantic destinations. Seeking a woman who wants to be treated like a lady. ☎614686

BREAK THE MONOTONY
I need a woman, 18-24, with an open mind and self confidence, to pull me out of this dating rut. ☎613676

@WWW - HARVEYBONESADDLE
Loving, humorous, romantic Poet, 53, seeks Muse, 33-50, for inspiration, passion, romance and possible life partner. ☎615434

CONSTRUCTION WORKER..
wants to build a relationship with a nice woman. SM, 35, 6'2", 245lbs, seeks casual relationship and more. ☎613920

LIVE LARGE!
Think big! I need a woman who loves to share, grow and laugh. SWM, 39. ☎610956

@WWW - ATRUTHFULMAN
SWM, 25, 5'10", incurable romantic, looking for a soul sister, 20-32, race unimportant, that loves music, dancing, rollerblading, novels, and romance. ☎615884

BEHIND BLUE EYES..
is a great mind! SWM, 36, 6'3", brown/blue, seeks an interesting female to share life with. ☎611014

LOOK ME UP
Outgoing, fun SWM, 35, 5'8", 185lbs, lover of the outdoors, beaches. Seeking SF interested in the company of a good guy, concerts, movies and more. ☎608496

@WWW - CHEEZIT
Looking for friend then partner. Are you a 30-something lady with a big heart? If so, don't walk on by, come on in. ☎609889

LOTS TO OFFER
Adventurous, outgoing SBM, 6', loves clubbing, nights out of in , great conversations and cuddling. Seeking, sane, spontaneous, fun-loving female, who wants to enjoy life. ☎608824

YOU DESERVE FLOWERS!
You're so wonderful even they don't compare! Nice-looking, professional SAM, 30, 5'9", 158lbs, seeks SF, 18-34, with free time for dating. Friendship. Bunches of roses. ☎606721

@WWW - JPMA33
SWM, 20, enjoys clubs, parties, movies, relaxing, beach. Seeking sweet SW/HF, 18-25 for dating. ☎607840

EUREKA!
You've struck gold with this 42 year-old, non-smoking SWM! Seeking non-smoker, 37-47, for long-term relationship. Please, no children. Now, don't you be pyrite (fool's gold). ☎606948

BIG COUNTRY
It's a big world out there! Why don't you discover part of it with this employed, 34 year-old, non-smoking HM? Enjoy sports (especially soccer), guitar. ☎606009

@WWW - SEBASTIANLANE
Outdoorsy guy, 22, seeks fun chick! Looking for laughs, wit, humor, and spontaneity? Call me. I enjoy life to the fullest. ☎605459

LOVER'S LEAP
Let's not come to any bad ends. SWM, 25, 5'10", brown/brown, seeks honest, nice-looking woman, 18-30, who enjoys clubbing, baseball, sports, hanging with friends. Lowell. ☎606058

LOOKING FOR FUN
SM, 32, 5'11", 275lbs. Seeking SF, 27-35, looking to spend time together, have fun, enjoy the outdoors. No head games please. ☎608336

@WWW - GARRELOW26
White male, 26, looking for a woman, 19-45, who enjoys dinners, movies, talks, and more. Casual relationship. ☎605352

LOOK ME UP
SWM, 23, 5'9", 170lbs, brown/brown, Capricorn, smoker, seeks WF, 20-35, smoker, for dating and hanging out together. ☎605602

LET'S HOOK UP
SHM, 26, 5'5", brown eyes, Virgo, non-smoker, hard-working, respectable, seeks woman, 25-29, with integrity. ☎592515

@WWW - DAVESLONELY
Top shape guy, 41, lonely, loves to be on the move, or sometimes just hanging out, loves to hold hands, watching the stars, being there when a woman needs me. ☎607795

LOOKING FOR CASUAL
SWM, 20, looking to meet single female to have new experiences with. I enjoy reading, hiking, nature, music, relaxing with friends, talking, good times. ☎589382

NO SOFA SPUDS
SWM, 35, Capricorn, non-smoker, seeks WF, 25-40, redhead, energetic, non-smoker, raring to go. ☎583233

IF ONLY U WERE MINE
Outgoing, considerate SWM, 25, 5'11", 170lbs brown/hazel, seeks kind, fun SF, with great sense of humor, for friendship casual dating and maybe more later. ☎614370

SOUND GOOD?
SM, 43, 5'10", 175lbs, green eyes, looking to meet attractive SF, 25-52, for bicycling, hiking, swimming and outdoor adventures, possible long-term relationship. ☎612033

WILL CALL ALL
Loving Italian SM, 33, 6, muscular build, loves working out, outdoor activities. Seeking mature SF, 35+, for casual dating maybe leading to long-term relationship. ☎616201

SOULMATE SEARCH
Active DWM, 38, father of 3, sculptor, writer, loves tennis, music, (especially sitar). Looking for happy, independent, attractive, outgoing woman, hippie chick at heart, to share quality times with. ☎614594

TAKE ME AS I AM
SM, 33, 5'9", 170lbs, brown/green, likes horseback riding, dining out, movies, cozy fires. Seeking well-rounded, stable soul with similar interests. ☎600368

SPONTANEOUS AND FUN
Secure, simple SPM, 34, 5'11", 180lbs, dark/green, average good looks, is looking for a woman who understands simplicity yet professionalism. ☎604174

DINNERS, MOVIES..
more. Dining out, movies, art galleries, hiking, kayaking - looking for a parter? 45-50, educated, articulate, attractive, healthy, seeks same. ☎601624

STOP HERE!
WM, 22, brown/brown, likes clubs, parties, running, soccer, working out. I appreciate inner beauty as well as outer, and seek a woman with both. ☎616146

MEXICAN FRECKLE LOVE
SH/WM, 24, 6'2", buff, tough and sensitive to a woman's needs... I'm in the mood to rock your world. Must love dancing, mixed drinks and Oasis. No fatties. ☎610680

FROM BIDDEFORD, ME
Seeking W/HF, 18-25, who lives in Southern Maine. I'm a 22 year-old, non-smoking WM (6'1", 170lbs, brown/hazel) student. Enjoys the beach, music, golf, hanging out with friends, partying, and more. ☎596135

BACK IN THE HUB
Well-traveled SWM, 26, Aries, non-smoker, loves to ski. Seeking woman, 18-32, non-smoker, for casual dating. ☎599264

CT MAN EXTENDS SEARCH
Handsome SBPM, 33, lean muscular build, Taurus, non-smoker, interested in sports, scuba, and political issues, seeks WF, 27-45, non-smoker, intelligent, goal-oriented. I'm willing to relocate ☎600329

LIVES & WORKS..
in NY, but visits Boston regularly. Professional BM, 29, fit, stocky build, Pisces, non-smoker, seeks WF, 22-44, non-smoker, for friendship. ☎598630

KNOCK MY SOCKS OFF
SWM, 49, 5'11", 188lbs, Capricorn, smoker, seeks woman, 35-53, who can charm wits out of me, for companionship. ☎595209

SEEKING LATIN FEMALE
SWM, 47, 6'2", 220lbs, business executive, gourmet cook, loves public gardens and strolling through Boston. Seeking Latin female for fine dining, great wines, good conversation. ☎593697

HOW CLOSE CAN WE GET?
Nice SWM, 35, 6'2", 195lbs, presently in school, works part-time in the medical field. Seeking fun-loving female, 25-50, not afraid of intimacy. ☎588970

TWINKLING BLUE EYES
Irish/Italian male, 54, 5'7", full head of hair, avid reader, very spiritual, enjoys window-shopping on Newbury St, NH mountains. Seeking special SWF, 40-55, to serenade. ☎591286

EAST MEETS WEST
Sincere, open-minded, non-judging SWM, 42, seeking similar Japanese female with fun personality for romance and fun times. Looks/weight/age unimportant, but inner beauty is. ☎587159

GIVE ME A CALL!
SM, mid 50s, smoker, enjoys life, hiking, fishing, dining out, having a good time. Looking for an interested woman, 18-50. ☎602563

TIME WITH YOU
Professional SWM, 23, with piercings and tattoos, seeks a woman for hanging out, watching movies together. ☎599146

WHAT I WANT..
is a SWF who is open, honest, caring and fun to be with. SWM, 35, 5'7", non-smoker, brown/hazel, with a variety of interests, seeks friendship and more. ☎596122

SOMEONE TO TALK TO
SBM, 21, 6', 184lbs, with caramel complexion, seeks a woman to talk to and hang out with. No children, please. ☎599194

LOVE FOR LIFE
SWM, 28, 5'10", 170lbs, loves sports, live music and more. Seeking a woman who likes the same things. ☎598532

PROFESSIONAL WRESTLER
SM, 20, seeks kind, sweet woman for long-term relationship. enjoys music, dancing, movies, travel, dining out and romance. ☎593729

LOOKING FOR LOVE
Serious, funny SWM black/black, carpenter enjoys walking, fishing, cooking, beach. Seeking honest SF 25-36, no children, for long-term relationship ☎604581

ARE YOU THE ONE?
Well-educated SWM, 39, blond/blue, 6'1", 225lbs, attorney, seeks attractive female, for friendship, possible long-term relationship. ☎592067

LOOKING FOR FUN
SWM, 22 year-old male, self-employed, looking for someone to enjoy good times with, likes outdoor activities, and playing sports. ☎608604

GUITARIST
SWM, 48, folk singer, peace activist, human services worker, sincere, considerate, Boston area, artistic, seeks similar woman. ☎595888

SPECIAL DELIVERY
Courier, 41, 5'4", 180lbs, enjoys riding bikes, beaches, movies, meeting new people. Seeking SW/BF 35-45, who is ready for the next step. ☎587940

THE SUN WILL COME OUT
Seeking down-to-earth girl to be my angel. I'm 28, 6'2", 230lbs, smoker, with no children. Are you interested? ☎590470

MUCH TO OFFER
Financially secure Austin Powers wannabe, 40, (Pisces) seeks petite, pretty black, East Indian, Middle Eastern or Hispanic woman for long-term relationship. ☎587166

FUN, FUN, FUN
SBM, 35, 5'7", 195lbs, Sagittarius, non-smoker, seeks a nice BF, 28-35, smoker, for fun and conversation. ☎583573

CARIBBEAN GUY
SBM, 30, striking and well-built, Aries, non-smoker, seeks a woman, 18-40, for casual dating. ☎583957

I SECOND THAT EMOTION
SWM, 40, 5'8", 190lbs, short/hazel, Gemini, non-smoker, enjoys long walks, dining out, and a good home-cooked meal. Seeking WF, 25-48, for one-on-one relationship. ☎585756

WHAT'S GOING ON?
SBM, 25, dreadlocks/light brown, Scorpio, non-smoker, seeks a BF, 18-25, sensible and smart. ☎581409

WHAT HAVE YOU TO SAY?
DWM, 41, executive recruiter, very people-oriented, Virgo, non-smoker, loves eclectic cuisines, traveling, and local bands. Seeking independent, educated, successful woman, 30-50. ☎585468

A BREED APART
Male, 36, hard-working, vocationally stable, Leo, smoker, loves motorcycles and getting tattoos. Seeking AF, 27-40, independent thinker. ☎586792

WALK THIS WAY
SBM, 27, laid-back, frank, spontaneous, Leo, non-smoker, seeks BF, 21-40, non-smoker, for friend and or a lover. ☎585174

LIGHT MY FIRE
SWM, 34, 6', 210lbs, Virgo, non-smoker, runs 2 businesses, plays hockey on the weekends. Seeking woman, 22-38. Interested? ☎579006

WANT TO HAVE FUN
25 year-old WM, average build, brown hair, green-gold eyes. Looking for fun. Interior designer and museum volunteer. I like clubbing, eating out, shopping, cooking, traveling. ☎586869

SOMERVILLE POET
Irish/French, Aries, poet sought. Cancerian, 34, smoker want to settle down. Loves Dancing, home-life, galleries, Wings of Desire, music, biking, the ocean! Depression/Panic/Recovery welcome. ☎286989

CRAZY, SEXY, COOL
Italian male, 29, 5'5", 135lbs, construction worker, enjoys working on old cars, playing with my pet snake, listening to music. Seeking professionally-oriented female, 25-30. ☎589889

SLIGHTLY DAMAGED GOODS
Down-to-earth SWM, 40, reformed badboy, fit, fun, cute, mild herpes, seeks SB/HF for friendship, fun, possible long-term relationship. ☎609183

LOOKING FOR ROMANCE
SM, 54, 5'9", 210lbs, brown/blue, non-smoker, looking for single female, age unimportant, for romantic, fun relationship. ☎170715

GOOD CONVERSATION
Affectionate and compassionate SWM, 64, 6', 180lbs, loves biking, bowling, museums, fine dining, movies. Seeking woman with similar interests. ☎600058

ARE YOU THE ONE?
Well-educated SWM, 39, blond/blue, 6'1", 225lbs, attorney, seeks attractive female, for friendship, possible long-term relationship. ☎572641

men seeking men

I'LL BE YOUR ANCHOR
SWM, 44, 6'1", big, thick build, dark/dark, seeks SM, 18-55, for casual or long-term relationship. ☎468876

SOMETHING SO RIGHT
SWM, 38, 5'7", brown/brown, seeks a man to get together for fun times and more. ☎610868

@WWW - CUB4BEAR
9 out of 10 agree, this GWM, 44, is tailored for all relationship needs. If you're male 39-49, you don't want to pass this up! ☎615646

FREE SPIRIT..
seeks an adventurous, fun man. SBM, 26, has an outgoing personality and a love for life. ☎616167

NEWBIE TO BOSTON
34, tall, thin, professional, open-minded, heavily into music, love live performance, pool, deep conversation: kewl guys to 40 for hanging out, maybe more. ☎608597

SEEKING LTR
WM, 22, 195lbs, average build, blond/blue, glasses, occasional smoker, enjoys clubbing, karaoke, and fishing. Seeking W/BM, 18-25. ☎246217

JUST WANNA HAVE FUN
Athletic GWM, 40, 5'9", 160lbs, brown hair, good shape, seeks SWM, 28-42, in Boston area, for casual dating, dinners, movies, entertainment. ☎532111

LATINO CAT
Muscular SHM, 19, 5'5", 135lbs, Scorpio, smoker, caramel complexion, seeks attractive HM, 18-25. ☎469496

TAKE ME BY THE HAND
Stocky, fit, blue-collar, passionate SWM, 43, 5'8", Aries, non-smoker, seeks WM, 35-60, non-smoker. ☎464041

GOT TIME?
GWM, 39, 5'9" 190lbs, brown/blue, honest, caring, R.N., enjoys travel, Donna Summer, Chinese food, Tom Clancy. Seeking your average guy, 25-45, for friendship, hopefully more. ☎450683

CALL ON ME
Slender, clean-shaven SWM, 37, 6', 185lbs, non-smoker, Capricorn, enjoys biking, independent film, photography. Seeking extroverted GWM, 25-50, non-smoker, for companionship, possible long-term relationship. ☎217310

PLEASE BE KIND
SM, 52, 5'10", seeks outgoing, monogamous, laid-back,honest, kind SM, under 5'10", for friendship and possible lasting relationship. ☎611395

WHY NOT CALL?
Outgoing, kind SM, 20, fun, friendly, looking for relaxed, laid-back, honest, discreet SM, 18-35, with good heart. Possible long-term relationship. ☎610916

RU AWARE
Intelligent GWPM, 40s, 5'8", slim, brown/brown, diverse interests, desires, 40-55, year-old, like-minded GM, non-smoker to share good talks, good walks, films, music, theater, dining, outdoors, more. NO drugs, heavy drinking. ☎612526

ARE YOU OUT THERE?
SM, 5'8", 180lbs, very hairy, muscular and ruggedly handsome, looking for SM, 6'+, masculine, hairy a+, for friendship and more. ☎604386

WAITING FOR YOU
DM, 48, seeks a casual relationship with an honest man. Let's meet, get to know eachother, and where it takes us. ☎567587

LOOKING FOR YOU
GWPM, 34, clean-cut, enjoys theater, dining out, cooking, movies, travel. Seeking GM, with similar interests, for casual dating. ☎468800

ARTIST AND SCULPTOR..
with background in film and commercial. SM, 38, 6'1", 200lbs, blond/green, muscular, lean, seeks decent guy for casual relationship, possibly more. ☎453957

HANDSOME PRINCE
Looking to be rescued by gallant knight. I am 33, 5'9", 155lbs. How about a romantic evening dancing barefoot on the beach under the stars? ☎615709

HEY YOU!
Why don't you respond to this ad placed by a fit, physically active, 38 year-old WM (165lbs, blond/blue). Enjoys biking, running, swimming, and more. New to Wells, Maine. Prefers heavy-set. ☎600706

MUST BE COMMITTED
SWM, 44, 6'1", 165lbs, blond/brown, swimmers build non smoker, enjoys biking, hiking, music, movies, kayaking, the ocean seeking masculine, fit WM, 35-45, non smoker, with similar interests, for long-term relationship. ☎408842

DROP ME A LINE
SWM, 38, 6'2", 210lbs, brown/blue, HIV+, Libra, smoker, waiter, seeks a man, 30-47, to hang out with and to date. ☎593023

SAGITTARIUS
SWM, 30, 6'3", 195lbs, brown/hazel, fit, masculine, humorous, attractive, located in Southeastern MA. Seeking fit, attractive SWM, 25-35, in same location. ☎264521

NORTH OF BOSTON
GM, 54, 5'4", 125lbs, undemanding, obliging, seeks over-50, hefty, healthy, no drugs, non-smoker, single. ☎205719

WORK OF ART
SWM, 34, 5'10", 180lbs, with come hither looks, loves staying in shape. Seeking straight-acting male, 18-40, who is also good-looking, for serious relationship. ☎600147

LASTING RELATIONSHIP
SWM, 38, 5'6", 185lbs, Gemini, non-smoker, enjoys speed walking and mountain biking. Seeking W/HM, 32-55, non-smoker, for friendship first. ☎346937

REACH FOR THE STARS
SM, 23, 5'11", short brown/brown, clean-shaven, likes relaxing, movies, clubs, dancing, weekends, hanging out with friends, volleyball, swimming, roller blading, sports. Seeking open-minded, similar woman. ☎442254

TRUE MAN SEEK TRUE MAN
GHPM, 43, Pisces, well-built, soft heart, non-smoker, seeks man, 30-45. If you are not afraid of flying, the sky will be the limit. ☎426854

JUST FOR FUN
GWM, 46, 210lbs, brown/brown, into music and outdoors seeks individual, 40-55, for hanging out, long conversations and so on. No drugs, heavy smokers/drinkers please. ☎361352

MERRIMACK MAN
GWM, 34, 5'7", 160lbs, lives in Southern New Hampshire, seeks hairy big bear type, 28-45. ☎590421

HEY, WHAT'S UP?
SBM, 32, smoker, enjoys photography, poetry, travel, cooking, dining. Seeking SBM, 25-45, for friendship first, possible long-term relationship. ☎571044

TIRED OF GAMES
GWM, 41, 5'9", 175lbs, blond/hazel, enjoys the outdoors, camping, walks, dining, music, quiet evenings at home. Seeking non-smoking GM, 25-45, for casual to serious relationship. ☎542624

QUALITY GUY
Good-looking, clean-cut, in-shape WM, 31, pretty new seeks clean-cut, masculine, discreet, similar WM, non-smoker, for friendship, possibly more. Masculine guys only. ☎395073

HOPEFUL ROMANTIC
SWM, 45, 5'11", 215lbs, Aries, likes the outdoors, relaxing, intimate times, theater, sports. Seeking open-minded, mature man, 39-50, for casual relationship, maybe more. ☎191104

FRENCH-CANADIAN
SWM, 47, tall, slender, with masculine good looks, HIV-, cultivated, financially comfortable, wishes to correspond with male student/professor/researcher in math, physics, or related sciences for friendship, possibly more. Los Angeles. ☎150005

LIVE, LOVE, LAUGH
GWM, 47, smoker, enjoys outdoors, having fun, television, music. Seeking GM, 18-65, who is caring and has similar interests. ☎589568

FALLING IN LOVE
GM, 44, 5'10", 135lbs, brown/blue, looking for a serious relationship with a slender guy to share our lives. ☎587707

SOMETHING SERIOUS
GWM, 28, 5'11, 155lbs, in great shape, seeks male who is looking for something serious. Enjoys a variety of interests. ☎584767

VISUAL ARTIST
GWM, 34, 5'8", dark green eyes, likes travel, painting and spending time alone. Seeking W/HM, 18-30, who is serious about relationships. ☎574712

DIRECTION IN LIFE
GWM, 24, not into bar scene, loves watching movies at home, beaches. Looking for GWM, 30-38, with goals in life and knows what he wants. ☎571980

SLENDER AND YOUTHFUL
GWM, 44, 5'9", 145lbs, light brown/blue green, with boyish good looks, seeks sensitive, masculine, honest man, 29-55, who is healthy, neat, easygoing. ☎452324

MY OWN BEAT
GWM, 38, 6'2", 230lbs, muscular build, chef, enjoys gardening, antiques, reading, cooking. Seeking masculine man to have a relationship. ☎376680

BLANKET OF LOVE
SWM, 38, seeks HM, 22-30, for long-term relationship. ☎552734

DEPENDABLE GUY
SWM, 44, 6'1", brown/blue, 210lbs, enjoys parks, romance and the beach. Seeking man, 33-46, for friendship and more. ☎551920

WANT THE GOOD LIFE?
Very successful 57 year-old professional seeks very special younger man for monogamous relationship. Homes in Vermont and Florida. Enjoys foreign travel, arts, dining, cars, hiking, sailing, dogs. ☎549578

ROMANTIC AT HEART
Masculine, extremely healthy, in shape GWM, 43, 5'10", 173lbs, HIV+, non-smoker, non-drinker, N/Drugs, thoughtful, caring, loves outdoors, movies, amusement parks, quiet times. Seeking similar, 35-50, for dating romance, long-term relationship. ☎478068

SEEKING LONG-TERM RELATIONSHIP
Ambitious, hard-working GWM, 34, 5'7", 137lbs, enjoys the gym, learning, movies, cars, dogs. Seeking similar, good-looking, masculine, hard-working GWM, 34-40, D/D-free. ☎408555

ARE YOU MY TYPE?
SWM, 22, blond/blue, glasses, many piercings, tattoos, Libra, smoker, seeks man, 18-28, for hanging out together. ☎584283

ALL-AMERICAN JOCK
SM, 32, 6', 185lbs, very good-looking, extremely masculine, muscular, athletic, seeks WM, 21-35, very good-looking, very masculine, muscular, into playing sports, outdoors, working out regularly. ☎524776

EXTREMELY HANDSOME
GWM, 34, 6', 185lbs, brown/brown, tan, muscular, masculine, well-traveled/educated, into movies, exercise, dining, traveling, sports, ocean, quiet times. Seeking real, fit, masculine guy, 25-40. ☎524819

SEEKING OLDER MAN
WM, 40s, 5'9", 150lbs, slim, brown/blue, very good-looking, seeks older man, 50+, warm and understanding. ☎382232

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men seeking men

THIS IS ME
GWM, 45, 5'10", 230lbs, stocky, masculine, honest, smoker, enjoys antiques, cars, outdoor activities. Seeking down-to-earth man with sense of humor, 36-50. Central Mass. ☎350643

PHOTOGRAPHER MALE
Professional photographer seeks casual friendship with younger W/H/AM, 18-35, who likes photography and the company of an older man. ☎289098

LOOKING FOR SOULMATE
NH seacoast GWM, 55, 5'10", 175, brown/blue, seeks soulmate. Active, healthy, non-smoker, enjoys biking, hiking, movies, theater, dining out, quiet times at home. ☎287733

INTEGRITY, SPIRIT...
and looks. Romantic, idealistic man, 44, 6', 160lbs, creative writer, active, spiritual, funny, wants someone to love on cold winter nights. UB fit, kind, loving.... ☎263106

AFFECTIONATE GUY
GWM, 43, 6', 165lbs, brown/blue, attractive, affectionate, sincere. Enjoys music, sports, running, politics, movies, quiet times. Seeking similar guy, 23-39, for friendship, possible relationship. ☎192364

REAL FUN GUY...
seeks same. Attractive, honest, fun GWM, 29, 6'2", 180lbs, brown/brown seeks same in honest, health-conscious male, 23-31, for dating. ☎255158

FRIENDS AND LOVERS
SBM, 39, 6'2", 200lbs, Scorpio, smoker, enjoys conversation, intimate dinners, beaches. Seeking GM, 35-50, for friendship, romance. ☎472989

HOMERUN
SM, 40s, 5'10", 140lbs, blond hair, semi-professional baseball player, seeks SM, 18-28, with swimmer's build, for good time and travel. ☎151310

ONE WAY OR ANOTHER
Male, 25, non-smoker, likes travel, horseback riding, the mall, movies, cuddling. Seeking cute WM, 18-29, with similar interests and a nice personality. ☎483807

SEEKING EACH OTHER?
Kennebunkport area, looking for long-term relationship. Great sense of humor, love music and looking for a nice guy to share life with. ☎430996

ONE MAN'S MAN
Masculine GWM, 46, 5'11", 160lbs, athletic build, looking to share the good, the bad, and the everyday with the right guy. Seeks long-term relationship w/similar. ☎438280

REGULAR GUY
Italian, honest, understanding SM, 53, 5'10", 150lbs, brown/green, has love/hate relationship with life. Seeking real connection with HM. I know there's more. Let's find it. ☎560433

SEEKING FRIENDSHIP
GWM, 45, 6'2", 190lbs, from NH, enjoys travelling, dining out (Italian), theater/performances, classical/opera. Seeking GWPM, 38-50, with similar interests/tastes, for companionship. ☎264118

SEEKING MEANINGFUL...
relationship. GWM, 53, 6', 215lbs, seeks slim GM, 18-26, for meaningful relationship based on trust, honesty, and respect. ☎191288

TREAT YOU LIKE A LADY
SBM, 50, 5'11", 175lbs, seeks transsexual pre-op, 29-39, non-smoker, for long-term relationship. Enjoys long walks in the park, romance, beaches at night, holding hands, more. ☎504205

OLDER AND MASCULINE
if that is the type of man that interests you, and you are under 35, lets get together. I'm 57, a big guy at 6'3 240, and I you should be under 6' and preferably slim. ☎503513

ANTIQUE CAR LOVER
GWM, 59, 5'6", 190lbs, seeks non-smoking, healthy GW/AM for friendship, possible long-term relationship. Prefer North Shore or north of Boston. ☎481873

LOOKING FOR FUN...
and friendship. GWM, 36, 190lbs, clean-shaven, seeks masculine GWM, 28-39, who enjoys travel, beaches, amusement parks. Seeking possible long-term relationship and friendship in worcester. ☎474665

VERY SMART
Cute, clean-shaven SBM, 41, 5'8", Cancer, non-smoker, short hair, good sense of humor, seeks WM, 33-40, non-smoker. ☎467247

SCHOOL TEACHER
SWM, 31, Pisces, non-smoker, seeks man, 25-40, non-smoker. Enjoys the arts, reading, movies. ☎470881

NORTH OF BOSTON
GWM, 31, 5'4", 150lbs, black/brown, seeks masculine, fun-loving, passionate GM, 18-40, who enjoys clubbing, staying home relaxing, cuddling. ☎457921

JOIN ME
Physically fit GWM, 45, 5'9", 168lbs, Cancer, non-smoker, enjoys skiing, biking, long walks with the dogs, theater, movies. Seeking GWM, 36-47, non-smoker, for long-term relationship. ☎449979

YOUNGER SEEKS OLDER
SWM, 54, Libra, non-smoker, seeks gentle, laid back, straight-acting WM, 55-75, 5'10" and under, non-smoker, for a casual relationship. ☎439810

SEEKING FIT...
masculine, down-to-earth guy. GWM, 24, 6'3", 180lbs, dark/brown, very good-looking, seeks GWM, 18-30, who is healthy and attractive. I enjoy partying, eating out, more. ☎430901

SEEKING MY AGE/OLDER
Straight-acting/appearing GWM, 38, 6'1", 165lbs, book editor, seeks GWJM, 38+, for friendship first. ☎282804

GET IN TOUCH
Good-looking, well-built, easygoing, open-minded GWM, 43, 5'11", 160lbs, Virgo, smoker, enjoys new adventures. Seeking GWM, 22-40, for possible long-term relationship. ☎428394

2ND SHIFT
Handsome, healthy, European SWM, 41, 5'8", 155lbs, HIV+, brown/brown, average build, outgoing, hard-working, responsible, secure, seeks healthy SM, 30-45, HIV+, average build, handsome, for friendship, dating, maybe long-term relationship. Be serious, responsible, and upbeat. ☎410184

WISH YOU WERE HERE
GWM, 41, 5'8", 170lbs, blond/blue, in Massachusetts, seeks SWM, 35-45, who enjoys dining out, movies, dancing, and nights at home together. ☎495440

FOR ALL ETERNITY
SWM, 40, 5'9", 185lbs, non-smoker, homeowner, enjoys gardening, antiques, cooking. Seeking sincere, masculine WM, 35-65, for life-time relationship. ☎448777

KNOWS WHAT HE WANTS
SM, 23, 5'11", 150lbs, short brown/brown, likes relaxing, movies, clubs, hanging out, hockey games, volleyball, swimming, roller blading, casinos. Seeking open-minded female, 18-30. ☎443690

LET'S TALK
Affectionate SM, 50s, 5'8", 140lbs, smooth body, enjoys dining, the beach, many other interests. Seeking caring SM, for fun and good times. No fats or overweight. ☎328766

TAKING CARE
GWPM, 43, 5'9", 180lbs, Gemini, non-smoker, enjoys outdoors, gardening, theater, movies. Seeking caring, intelligent GWM, 35-50, non-smoker, for long-term relationship. ☎428072

HEY THERE
GWM, 30, 5'7", 200lbs, black/hazel, enjoys gym, music, movies, hanging out. Seeks fit, laid-back SM, 23-35, for friendship or dating. ☎158355

women seeking women

SEEKING FIT
SWF, 28, 5'8", 127lbs, Scorpio, non-smoker, bartender, waitress, seeks woman, 24-30. Enjoys shopping, dancing, outdoors. ☎586822

TAURUS
SWF, 39, light-brown/hazel, is very energetic, adventurous and spiritual. Seeking a man with similar qualities. ☎600945

WHAT DREAMS MAY COME
Adventurous, petite SWF, 19, brown/blue, Libra, smoker, loves nature, reading, writing. Seeking WF, 18-29, friends leading to long-term relationship. ☎492582

@WWW - BIGLOVING
Caring, stable woman, 33, smoke-free, loves rune casting, spirituality, and, of course beaches. Seeking my equal, 25-39, to share new horizons. ☎609863

LAID-BACK LADY
Attractive, feminine, SF, 22, seeks fun-loving, sensitive, attractive female, 21-24, for a best friend. I enjoy reading, writing, sports, and nights out on the town. Want to have stimulating conversations? ☎601633

UNDER YOUR SKIN
Attractive, petite, French SWF, 5'1", brown hair, enjoys dancing, dining, cooking. Seeking WF, 62-75, serious relationship. ☎481419

@WWW - JEANKELLY
LOOKS MATTER. I am very attractive, feminine BiWPF, 27, 5'6", 118lbs, blonde/blue, seeks attractive girl 23-33, for friendship and maybe more. ☎419788

GIRLS' NIGHT OUT
BiBF, 29, Libra, non-smoker, enjoys hip-hop and R&B clubs. Seeking woman, 25-50, very mature and professional a must, race unimportant. ☎445585

THE WOMAN IN ME
GWPF, 32, 5'5", brown/blue, height/weight proportionate, Pisces, non-smoker, interested in cooking, reading, cultural activities. Seeking feminine SWF, 27-37, with similar interests. ☎362109

@WWW - WAHINE2482
Exciting experience. Very open-minded, adventurous BiF looking for partner for going to clubs and bars. Love to drink and have a good time? Sound like someone you'd like to call? ☎595056

RAVE TIL DAWN
SWF, 21, 5'8", 140lbs, shoulder-length brown/brown, enjoys clubs, raves, the beach, music, cardio-kickboxing. Seeking in-shape SF, 18-23, 5'8"+, into raving and clubbing. ☎503814

@WWW - ANNAROSALINNI
Gorgeous, bi-curious SWF, 27, 5'7, 118lbs, long dark hair, enjoys beach, clubs, shopping, rollerblading, and more. Seeking attractive, spontaneous, down to earth female, best friend. ☎453187

GET TO KNOW YOU
SBF, 27, enjoys dancing, shopping, movies. Seeking WF, 26-35, non-smoker, for conversation, friendship and more. ☎562917

SEEK FEMME WOMAN
SWF, 35, 5'2", 115lbs, brown/brown, feminine, attractive, seeks attractive, feminine woman, 26-40, for relationship. Enjoys dancing, R&B music, movies, dining out. ☎481882

@WWW - JAVAJUNKIE71
SGF 31, seeking SGF 25-35 who enjoys good coffee, good music & good conversation, to seek out life's adventures. ☎378558

ENJOY LIFE TOGETHER
GHF, 39, interests include drives to the Cape, long walks, romantic dinners, playing pool, reading, partying. Seeking sincere, honest female, 20-55, with no hang-ups. ☎541588

GIRL AND PET DOG...
alone again. GWF, 35, fit, attractive, seeks fit GWF, 30-40, to experience the great outdoors, dine, talk and enjoy life with. Please be open, honest. ☎532096

SOAK UP THE SUN
Feminine, attractive SHF, 35, 5'6", 145lbs, non-smoker, no kids, seeks special feminine woman, 25-45, for relationship. Enjoys movies, cuddling, and more. ☎505286

MOVIES & ARCADES
SBF, 28, 5'7", dark skin, long black hair, Capricorn, smoker, no kids, seeks woman, 24-42. ☎468831

NEW TO THE AREA
SWF, 41, 5'1", medium build, blond/blue, Virgo, smoker, enjoys walks, movies, quiet times seeks woman, 35-45, smoker, for friendship first. ☎451451

ROMANCE & FRIENDSHIP
BiF, 36, looking for romance, friendship, and passion for the summer. Enjoys walking on nature trails, movies, and going out to clubs and bars. ☎445915

NEW TO AREA
SBF, 35, Libra, non-smoker, seeks woman, 25-45, to help acquaint me to New England, for friendship. ☎322590

SOMEWHERE
Feminine SWF, 29, 5'5", 135lbs, long brown hair, non-smoker, teacher, seeks SWF, 22-35, non-smoker, for friendship that could become more. Enjoys going out and staying in. ☎442325

JANICE
You called on july 11th, but you did not leave an your area for this box 526997 . Please call back. ☎586811

MARGARITAVILLE...
anyone? SBF, 37, professional, educated, feminine, very attractive, fun, trendy, social butterfly, ocean lover, adventurer, seeks same for friendship. ☎502808

BORICUA BUTCH...
is seeking H/B femme, 25-35, for friendship, possibly more. Can be a smoker, drinker and clubber. I like having fun doing whatever, you name it. ☎502896

ARE YOU OUT THERE?
Non-political GWF, 25, seeks good-looking, fit, non-political femme GWF, 23-30, with good sense of humor and very healthy. Please be feminine. ☎495585

EASY TO PLEASE
BiWF, 35, Taurus, non-smoker, loves animals, shopping, theatre. Seeking outgoing WF, 24-38, smoker, for the spice of life. ☎490525

SEEKING STRONG BUTCH
GWF, 33, 5'4", 120lbs, brown/blue, enjoys kayaking, hiking, and can be a little on the silly side. Seeking butch woman, 30-40, who plays no games. ☎474706

PLATONIC FRIEND
Sincere, kind, open minded, stylish Eurasian, 5'6". Seeking good natured SF, 30+, for movies, Sushi, antiquing, biking, dancing, Newbury St. Cafes, people watching, conversations. ☎426795

SOUTH OF BOSTON
SWF, 44, Aquarius, non-smoker, seeks optimistic, trustworthy, feminine, fun, affectionate, energetic, fit WF, 30-45, non-smoker, a good communicator to share life with. ☎469350

BEAUTIFUL
Pretty, full-figured SWF, 25, blonde/blue, Leo, smoker, seeks woman, 21-39, for casual long-term relationship. ☎466307

LOVE TO BE IN LOVE
Sensuous GWF, tomboy type, very attractive, seeks fun-loving, feminine, sincere female, 28-44, someone to laugh with. Let's connect. I'd like us to compliment each other. ☎423641

DANCING QUEEN
Unique, individual GWF, 22, smoker, enjoys opera, ABBA, going out/staying in, beer, my kitten. Seeking GF, 22-27, to drink some beers and make out with. ☎459051

SINGLE & HATING IT
BiWF, 25, Gemini, smoker, enjoys parties, having fun, going out. Seeking good friendship possible relationship with sweet GWF, 19-27. ☎429301

A PHONE CALL AWAY
GWF, 28, non-smoker, likes dancing, movies, music, sports, playing pool. Seeking outgoing, yet laid-back, honest GF, with similar interests. ☎424254

MAKE ME LAUGH
Down to earth, fun, educated female, 25, seeks professional, feminine, intelligent woman for music, dining, making jokes, and biking. ☎401085

SMART AND SEXY
Professional, well-educated, young, fit, vibrant, attractive SWF, 38, 5'7", 125lbs, blonde/blue, seeks intelligent, fun, athletic, attractive, sophisticated, feminine woman who likes making every moment count. ☎401102

ENJOYS LIFE
Sincere, open-minded SWF, 45, full-figured, smoker, Leo, enjoys music, nature, animals. Seeking woman, 40-50, smoker, for friendship, possibly more. ☎394196

OPEN THE FIRE DOOR
GF, 27, long legs, groovy curves, seeks similarly groovy gal, curves optional. ☎389229

SELF-EMPLOYED
Extremely gorgeous SHF, 24, 5'5", 119lbs, seeks honest, fun, outgoing SF, 20-25, to enjoy movies, dining out, more. ☎349206

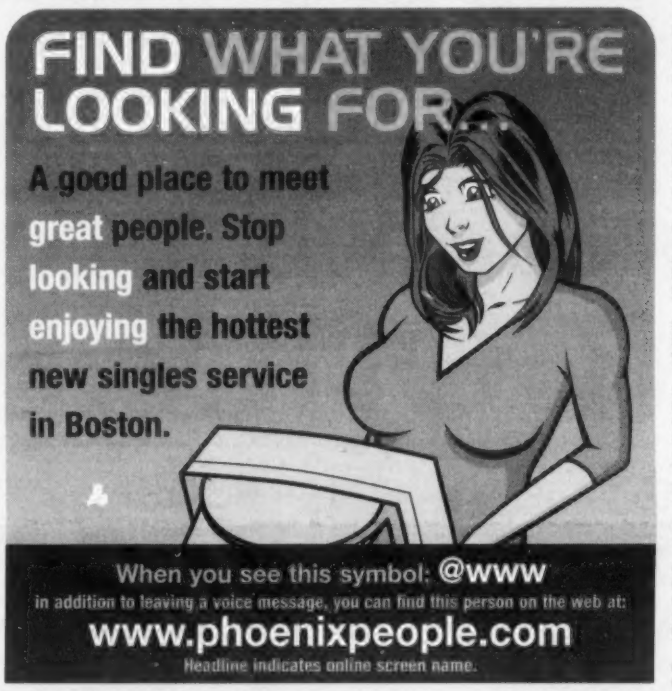
BI VEGETARIAN
30 year-old progressive, Bi vegetarian seeks friends for exploring the area. Love eating out, museums, outdoors, movies, dancing, and laughing. ☎301126

SOFT SKIN, WARM HEART
Attractive, artsy, young-looking GWF, 32, dimpled chin, eyebrow ring, seeks funky, kind, genuine, light-hearted feminine women for friendship, perhaps that special connection. ☎290680

MUSIC-LOVING FEMME
Intelligent, attractive GWF, 34, very fit and fun, enjoys dancing, the Cape, NH, Montreal, singing/arts, outdoors. Seeking attractive, arts-minded, fit woman for friends or more. ☎474676

SUMMER FRIENDS...
or more? 24 year-old bi girl looking for new friends on the North Shore. Passions include literature, movies, theater, and animals. ☎458352

P-TOWN ANYONE!
SWF, 46, on the butch side. Would love to meet a woman in my area. I'm kind, funny, honest, sincere, loyal, and charming. ☎445456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HANDSOME, ATHLETIC
Masculine, well-educated, reliable, intelligent, affectionate GWM, 47, looking for quiet, deep-thinking, professionally accomplished Asian man, 35-50, who is looking for a committed, monogamous relationship. ☎301103

ONE GOOD MAN
Intelligent, upright, good-looking, masculine, fit WM, 39, 5'10", 175lbs, brown/green, seeks fit, smart, honest, masculine guy. ☎230769

A LITTLE NIGHT MUSIC
GWM, 44, I'm still here, seek company to share deep talks, long walks, passion and a piece of Mahler's. Are we a pair? ☎231027

GWM, 41, 5'11"...
165lbs, dark/hazel, athletic, attractive, very fit, enjoys city restaurants, foreign films, travel. Seeking similar, sincere, masculine, affectionate, emotionally available man, 35-45, for long-term relationship. ☎118509

EUROPEAN MAN
Average guy, 61; kind, gentle, considerate, soft-spoken, professional man, seeks male with similar attributes. ☎198432

FUN TIMES IN BOSTON
Masculine bear, 30, 5'11", 245lbs, blond/blue, goatee, new to the area, seeks SM. I'm not much to look at, but know how to have fun. ☎151329

SECOND SHIFT PROV RI
GWM, early 50s, works second shift, into gym, swimming, beach walks, meditation. Looking for passionate connection, possible LTR with a gay man who's good-hearted, passionate, physically fit, and emotionally available. ☎446729

ARE YOU THE ONE?
GM, 27, 6', 195lbs, brown/blue, medium build, enjoys travel, clubbing, the arts, dining out, reading. Seeking attractive, intelligent GM for friendship, possible long-term relationship. ☎510647

PROVIDENCE SOULMATE
GWM, 35, 5'9", 155lbs, red/blue, trim/athletic build, non-smoker, enjoys movies, exercise, adventures, good books, and great conversation. Seeking lifetime soulmate or friend, 25-40. Call me! ☎310577

FIT, ACTIVE, BUSY
Masculine, fun SM, 42, 5'7", 150lbs, likes going out, travel, having fun. Seeking masculine guy, similar in age and size. ☎233827

MASCULINE PROFESSIONAL
Handsome GWM, 39, 5'11", 185lbs, enjoys movies, intimate dinners. Seeking handsome, fit GWM, 25-35, athletic build, for friendship and dating. ☎216523

FAMILY & FRIENDS
GWPM, 46, non-smoker, football player build, trim beard, blue eyes, Gemini, seeks mature, masculine SPM, 35-50, height/weight proportionate, for exclusive dating, possible long-term, monogamous relationship. ☎214465

GOING MY WAY?
GWM, 38, Taurus, non-smoker, seeks down-to-earth, happy GM, 18-38, non-smoker, who is ready to share life with me. ☎392270

SWEET GUY FROM CT
GWM, 20, Gemini, smoker, enjoys cooking. Seeking GWM, 18-22, for dating, getting to know each other, for long-term relationship. ☎387544

SIAMESE SOUL TWIN
Sweet, skinny fly-guy, 30, 5'11", 145lbs, flamboyant angel whose wings were clipped by a complex deal brokered by the post-modernism of yesteryear, seeks counterpart. ☎472354

SEEKING THE ONE
GBM, 47, 47, 6'1", 240lbs, into theater, music, dining out, more. Seeking GWM for friendship leading to relationship. Must be single. ☎445428

AMAZING GRACE
How great thou art! SBF, 27, non-smoker, seeks a wonderfully amazing lady for friendship, conversations, fun, and casual dating. Leave me a message. Ages 26-35. ☎607193

SPONTANEOUS
BiBF, 23, Sagittarius, non-smoker, enjoys movies, clubbing, travel. Seeking woman, 18-30, smoker ok, race open. ☎602576

@WWW - MHIRACIA
"Give me mythological beauty and love with a thousand arms." You know those silly stories and poems. WF, 33, seeks female, 28-38, to share reality. ☎609992

NO ONE BELIEVES...
I'm in my late 40s. Funny, wise woman, art-oholic, extra-sexy, super stable, not afraid female. ☎297155

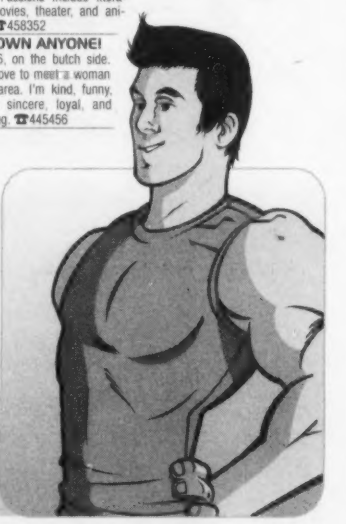
FEMME SEEKS FEMME
Very pretty PGF 35, feminine, warm, playful, seeks very pretty, feminine, trim, classy, educated woman for relationship, non-smoker. ☎606205

@WWW - KISSWOMANI
GWF, 39, seeks true love. I'm feminine, sweet, gentle, romantic, loyal, affectionate, easy to get along with, likes music, movies, cuddling, shopping. Seeking GF, 27-52. ☎605391

AUTUMN TRAVELER
Adventuresome, kind-hearted, intelligent, feminine GWPF, sense of humor, secure. Loves autumn getaways, music, dancing, arts, Sox games, and still much more. Seeking similar, non-smoker, 45-55, for friendship, travel, maybe more. ☎596018

VOICE-ACTIVATED...
Hand-held personal contraption with word-processing capabilities seeks interface with experienced, interactive, well-wired woman. I'm 32, you be close. ☎609462

@WWW - RAVENS_ANGEL
SWF, 24, mother of two, enjoys hard-core music, clubs. Seeks a SW/HM, 20-30, with similar interests, who enjoys kids. ☎605446



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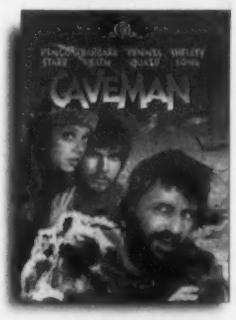

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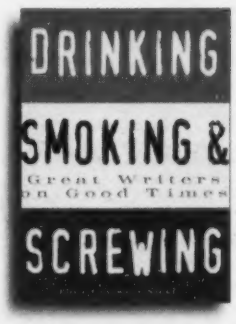
Cameron Tuttle



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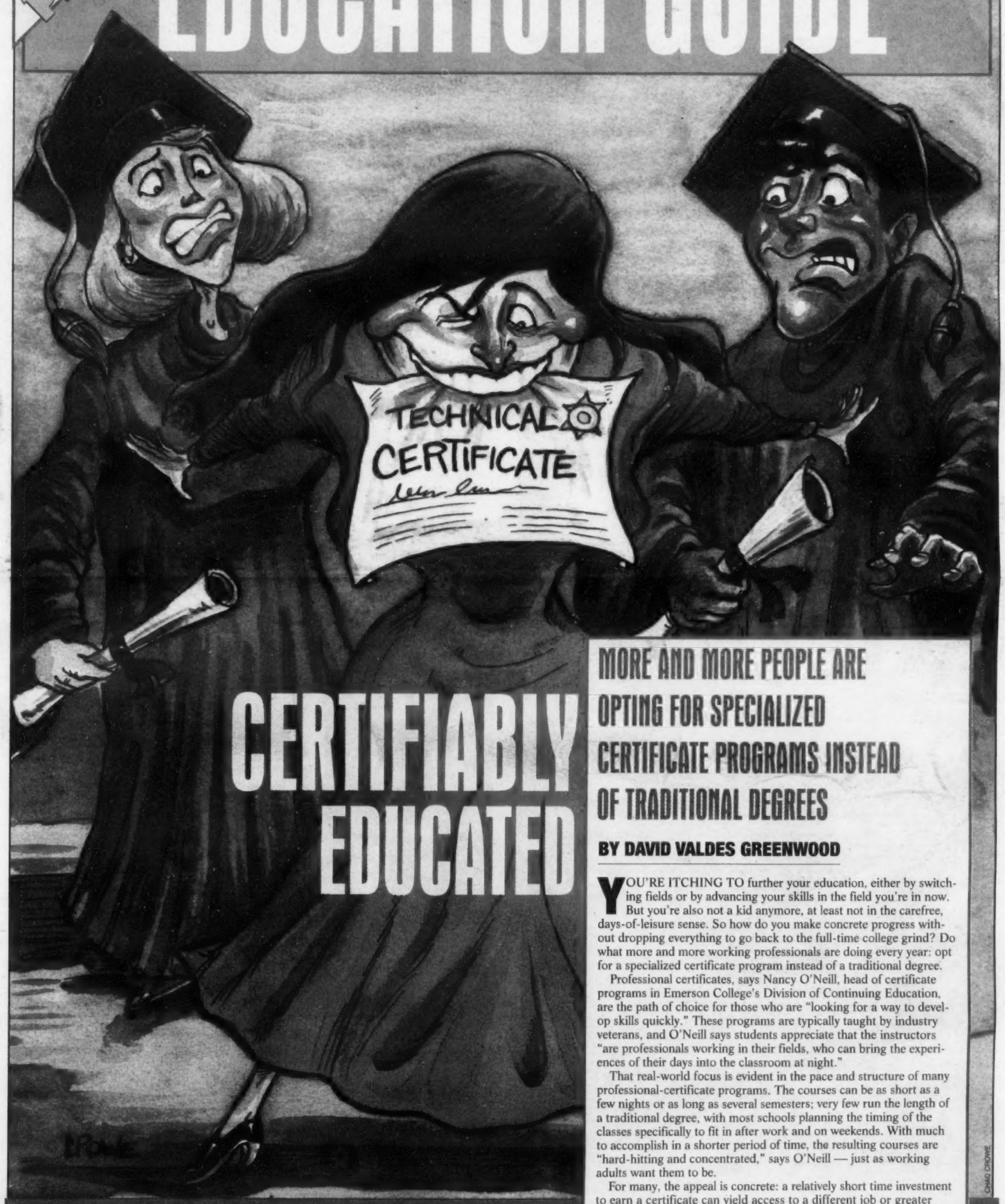
SUPPLEMENT TO *THE BOSTON PHOENIX* • AUGUST 9, 2002

EDUCATION GUIDE



CERTIFIABLY EDUCATED

MORE AND MORE PEOPLE ARE OPTING FOR SPECIALIZED CERTIFICATE PROGRAMS INSTEAD OF TRADITIONAL DEGREES

BY DAVID VALDES GREENWOOD

YOU'RE ITCHING TO further your education, either by switching fields or by advancing your skills in the field you're in now. But you're also not a kid anymore, at least not in the carefree, days-of-leisure sense. So how do you make concrete progress without dropping everything to go back to the full-time college grind? Do what more and more working professionals are doing every year: opt for a specialized certificate program instead of a traditional degree.

Professional certificates, says Nancy O'Neill, head of certificate programs in Emerson College's Division of Continuing Education, are the path of choice for those who are "looking for a way to develop skills quickly." These programs are typically taught by industry veterans, and O'Neill says students appreciate that the instructors "are professionals working in their fields, who can bring the experiences of their days into the classroom at night."

That real-world focus is evident in the pace and structure of many professional-certificate programs. The courses can be as short as a few nights or as long as several semesters; very few run the length of a traditional degree, with most schools planning the timing of the classes specifically to fit in after work and on weekends. With much to accomplish in a shorter period of time, the resulting courses are "hard-hitting and concentrated," says O'Neill — just as working adults want them to be.

For many, the appeal is concrete: a relatively short time investment to earn a certificate can yield access to a different job or greater

See **CERTIFIED,** *page 3*

CHAD CROWE

INSIDE: CONTINUING-EDUCATION LISTINGS, PG. 4

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the Paradise
BOSTON'S LEGENDARY ROCK CLUB

8/8

Particle
with special guests The Jinx Motive
Thursday, August 8

Super Diamond
Saturday, August 10

Bob Schneider
with special guests Maia Sharp
Wednesday, August 14

8/10

The Flatlanders
Featuring Jimmie Dale Gilmore, Joe Ely, Butch Hancock
with special guest Tim Easton
Friday, August 16

Hope Sandoval & The Warm Inventions
with special guests The Soledad Brothers
Friday, August 23

8/14

Deep Banana Blackout
with special guests Aaron Katz Band
Saturday, August 24

Pop Smear: A Benefit to fight Cervical Cancer
Cate Curtis *with special guests*
The Mudhens, Jim's Big Ego, The Skills of Ortega
Thursday, August 29

9/14

Zuco 103
Thursday, September 5

Elbow
Friday, September 6

The Walkmen
with special guests Hot Hot Heat
Saturday, September 7

10/2

Kay Hanley
Thursday, September 12

The Cavedogs
Friday, September 13

Marianne Faithful
Saturday, September 14

10/10

An Evening With
Graham Nash
Sunday, September 15

Seven Nations
with special guests Flynn
Tuesday, September 17

Allison Moorer
Thursday, September 19

10/19

Mason Jennings / Matt Nathanson
Saturday, September 21

Bob Geldof
Sunday, September 22

Barry and the Remains
Friday, September 27

10/23-24

Hybrasil
with special guests Helicopter Helicopter
Saturday, September 28

Edwin McCain *special acoustic performance*
Wednesday, October 2

Jazz Mandolin Project
Thursday, October 3

10/25-26

Pork Tornado
Thursday, October 10

Lori McKenna / Josh Ritter
Thursday, October 17

Soulive
Saturday, October 19

Yonder Mountain String Band
Wednesday, October 23
Thursday, October 24

10/30

Addison Groove Project
Friday, October 25
Saturday, October 26

Strangefolk
Wednesday, October 30

The Paradise is Located at 967 Commonwealth Avenue, Boston. All Shows On Sale Now. All Main Room Shows 7pm doors 8pm show Sunday - Wednesday.8pm doors, 9pm show Thursday - Saturday. 18+ unless otherwise noted. Check out www.dclive.com for select upcoming shows on sale through web site only.

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23 Essex Street, Beverly
For more information 978 921 4242 x1179

Young Artists' Program
Fall Saturday Classes start October 19
For more information 978 921 2351

CLASS CONSCIOUS

PROFESSIONAL CERTIFICATES OFFER A FAST TRACK TO SPECIALIZED TRAINING

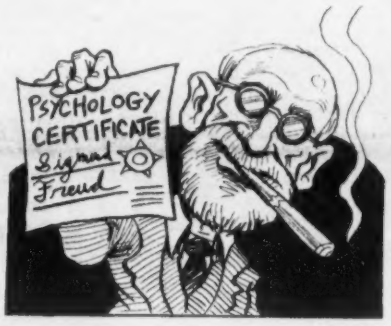
ILLUSTRATIONS BY CHAD CROWE

CERTIFIED, *from page 1*
protection against downsizing in a current position. For others, the intense focus on one topic allows them to see whether a particular field is one to which they would be willing to devote even more time, and the certificate becomes a stepping stone to the relevant degree.

Boston-area schools offer plenty of distinct and skill-specific options. Below, a sampling of singular programs at 10 colleges and universities. (All these schools offer more than one certificate program.) Call for more details, and you may be on your speedy way to a new educational milestone.

Clinical-trials management at Boston University

Whether you're considering medical school or a job in research sciences, or you're already a scientist seeking a glimpse at the most current regulations and protocols, you can hone your skills in this certificate program offered as a collaboration between Boston University's Center for Professional Education and School of Medicine. Three day-long seminars over the course of a semester provide in-depth study of each level of the clinical-trial process; in addition to earning a certificate in clinical-trials management, participants receive a document from the medical school attesting to their education in protection of human subjects.



Other certificate programs, including three in real estate, are offered through the Center for Professional Education at Boston University (940 Comm Ave West, Boston, 617-353-4497).

Screenwriting Certificate at Emerson College

Instead of sitting on that killer idea you've been turning over in your head for a few years, get that first screenplay written while earning Emerson College's screenwriting certificate. In two semesters, experienced screenwriters — your instructors here — will help you acquire the skills to analyze film structure and content, then apply those skills to the creation of your own screenplay. The course also includes seminars on how to market your script when you have it polished and ready to go.

Other certificates are available in fields such as publishing and graduate public relations from Emerson College Division of Continuing Education (120 Boylston Street, Boston, 617-824-8280).

Bioengineering certificate at Tufts University

The future of biomedicine is woven into this interdisciplinary program, which blends biomedical instrumentation, biomedical optics, biomaterials/biotechnology, and tissue engineering. For electrical and mechanical engineers working in medical technologies, medical-policy makers, clinicians, or any biotech professional, this a cutting-edge program that addresses the technology itself and the issues that surround it. The courses are taught by faculty from both the engineering and health-sciences departments.

Epidemiology and human-computer interaction are just two of the other programs offered through the Graduate and Professional Studies Advanced Certificate Programs at Tufts University (Ballou Hall, Medford, 617-627-3395).

Advanced professional certificate in counseling and psychology for educators, clergy, managers, and health and human-services professionals at Lesley College

Many workers in human-services positions find themselves expected to deliver impromptu or formal counseling, regardless of whether they hold degrees in related fields or have received adequate training. This certificate is intended to help those not trained as mental-health counselors to develop counseling skills, as well as an ability to discern how best to establish helping relationships appropriate to their work settings and roles.

Lesley College (1815 Mass Ave, Cambridge, 617-349-8300) also offers programs in expressive therapies and arts and multicultural education.

American Sign Language–English Interpreting certificate program at Northeastern University

Learning to speak any language well enough to get by is one thing; being able to translate that language is a much tougher task. That seems especially true of American Sign Language (ASL), which relies on gesture and symbol. For students proficient in both ASL and English, and familiar with deaf culture, this Northeastern program offers theory and practice in translation. It's intended for those preparing for state quality-assurance screening or national evaluation, those seeking entry-level ASL-translation work, and those working to improve their credentials for freelance assignments.

Film studies and marketing new media are two of the many other certificates offered by Northeastern University (180 Ryder Hall, Huntington Avenue, Boston, 617-373-2400).

Spanish court interpretation at University of Massachusetts Boston

With the sizable Latino population in the Boston area, a great need exists for Spanish-language court interpreters. This program prepares you for the State Certification Exam for Massachusetts, using a combination of lectures, in-class exercises, and workshops with court employees and law-enforcement officials, as well as court-department visits. No court experience is required, but near-native fluency in both Spanish and English is mandatory.

University of Massachusetts Boston (203 Wheatley Hall, Morrissey Boulevard, Boston, 617-287-7900) offers a range of certificate programs, including Oracle and Microsoft certified systems administration.

Certificate in museum studies at Harvard Extension School

Harvard University, with its diverse and unique on-campus museums and collections, is the ideal environment in which to pursue museum studies. Whether you have no experience or a limited background you wish to expand on, this certificate program offers formal training and a hands-on practicum that will add depth to your knowledge — and your résumé — in this growing field. The program includes an internship to give you experience with the daily challenges and the overall vision it takes to run a successful museum.

Certificates in public health and technologies of education are two of the other offerings at Harvard Extension School (51 Brattle Street, Cambridge, 617-495-4024).

AutoCAD at Boston Architectural Center

The number-one tool used for drafting, according to *Architecture Week*, is AutoCAD, and that holds true both for 2-D and 3-D drafting. Boston Architectural Center students get a rigorous hands-on introduction to this software program, which operates like a drawing program for engineers. Whether you're a city planner, a draftsperson in engineering, an architect, or someone who works in the developmental end of manufacturing, knowing AutoCAD is essential to your marketability and your functional success on the job.

The Boston Architectural Center (320 Newbury Street, Boston, 617-585-0101) also offers certificates in historic preservation and digital photography.

Electronic graphic design at Suffolk University's New England School of Art & Design

Ideal for students looking to secure entry-level employment in the graphic- or electronic-design fields, without pursuing a bachelor-of-fine-arts program, this design certificate program can be completed part-time in the evenings. It's also an excellent introduction to the use of computers in design for those wishing to build on current skills or to change focus in their design work. A 15-course sequence puts the emphasis on real-world skills, combining basic design, typography, computer design, and software training.

In addition to design, Suffolk University (8 Ashburton Place, Boston, 617-573-8000) offers certificates in management and arts and sciences, plus other certificates through New England School of Art & Design (75 Arlington Street, Boston, 617-573-8785).

Certificate in Web-site development at New England Institute of Art & Communications

Any sixth-grader can make a Web site these days, but real Web designers who can make a user-friendly, media-savvy site are in demand. This program assumes you already possess basic skills and are ready for a serious upgrade. Your instructors, experienced Web professionals, will keep you abreast of the latest technologies and processes used by the industry. Easier Web authoring, more-sophisticated media integration, and a smoother user interface — these elements will make your Web sites more memorable and your skills more desired.

Ai New England's Center for Professional Development (10 Brookline Place West, Boston, 617-582-4409) also offers a certificate in digital graphic design. ■

David Valdes Greenwood can be reached at valdesgreenwood@worldnet.att.net.

Is a professional certificate right for you?

Three easy questions that make it clear what you are — and aren't — looking for

1) You want this education to be:

a) A concentrated distillation of topic-specific information and skills that may be applied to a single industry or related fields.

b) A liberal-arts smorgasbord in which you get to finger-dip through topics and genres, choosing what most appeals to you.

2) You envision this college experience as:

a) One portion of your life that is limited enough in scope to be scheduled around work or family commitments.

b) A dreamy, round-the-clock lifestyle from which you derive not only learning but also a social life, entertainment, and a sense of self.

3) You need:

a) A résumé-builder, a concrete job-performance enhancer, or a key to a new position.

b) Four years to discover yourself.

If you answered "a" to all three questions, get thee to a certificate program. If you answered "b" to any of them, dig out the varsity sweater and get ready for dorm life instead.

— DVG

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Piano Technology

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THE ARNOLD ARBORETUM OF HARVARD UNIVERSITY, 125 Arborway, Jamaica Plain, MA 02130, (617) 524-1718, ext. 162.; fax (617) 524-1418.
Non-degree programs: courses offered include horticulture, botany, landscape design, and plant propagation. Courses are offered daytimes, evenings, and weekends.
Non-credit certificate programs: the Arnold Arboretum offers two Letters of Participation that provide students with a focus of study and documentation of courses taken at the Arboretum in temperate woody-plant material and woody-plant propagation; they carry no academic credit.
Winter session: courses are ongoing through January.
Registration: ongoing.
Cost: $15 to $120.

ART INSTITUTE OF BOSTON AT LESLEY COLLEGE, 700 Beacon St., Boston, MA 02215, (617) 262-1223 or (800) 773-0494.
Degrees: BFA in fine arts, illustration, design, photography, and combined majors.
Non-degree programs: pre-college program for high-school students; continuing- and professional-education programs, courses, workshops, and intensives in design, design technology, fine arts, illustration, photography, and professional development.
Certificate programs for credit: two-year advanced professional certificates in illustration and design.
Winter session: September 9 through December 17; continuing- and professional-education programs are rolling.
Registration: ongoing until first day of classes. Register in person at above address, by phone, by fax at (617) 437-1226, or by e-mail at admissions@aiboston.edu (for continuing-education courses, e-mail artlink@aiboston.edu).
Cost: continuing-education classes are $300 for one credit (plus materials and registration fees); $960 for three-credit courses; pre-college program is $100 per class; $220 for auditing a course.

BAY STATE COLLEGE, 122 Comm Ave, Boston, MA 02116, (617) 236-8000; Middleborough campus, (508) 964-5559.
Degrees: associate of applied science in accounting, business administration, business administration with computer-applications option; early-childhood education; fashion merchandising; fashion design; general studies; hospitality management; legal studies; medical-, occupational-, and physical-therapy assisting; travel; tourism; computer-applications managements; general health studies.
Winter session: September 5 through December.
Registration: ongoing.
Cost: $12,100 per year. Allied-health programs are $13,300; $1100 per course.

BENTLEY COLLEGE, Center for Executive and Professional Education, 175 Forest St., Waltham, MA 02452, (781) 891-2800 or (800) 866-2201.
Degrees: AS in business administration and paralegal studies; BA in English, history, international studies, liberal arts, mathematical sciences, and philosophy; BS in accounting, accounting-information systems, business communication, computer-information systems, economics/finance, finance, finance/bank management, management, managerial economics, marketing, mathematical sciences, and paralegal studies.
Certificate programs for credit: accounting, computer-information systems, finance, marketing, and management.
Non-credit certificate programs: professional-development programs and certificates are offered in practical accounting for business, information-age marketing, human-resources management, strategic human-resources management, information-age design, Internet-systems management, legal and medical interpretation, paralegal studies, pension and employee-benefits administration, project management, and technical communication.
Winter session: September 3 through December 9.
Registration: ongoing through first day of classes.
Cost: $1125 per three-credit course. Tuition varies for non-credit courses.

BOSTON ARCHITECTURAL CENTER, Continuing Education Program, 320 Newbury St., Boston, MA 02115, (617) 585-0101.
Degrees: bachelor of interior design, bachelor of architecture, master of architecture, master of interior design.
Non-degree programs: some courses can be audited.
Certificate programs for credit: courses are offered in CAD/desktop publishing, decorative arts (residential interior design), exploration/design, history/theory, technology/management, and visual studies. There are also preparation courses for the Architectural Registration Exam, courses in decorative arts, and professional-development seminars.
Winter session: September 3 through December 19.
Registration: ongoing until classes begin (with $25 late fee).
Cost: $930 per 1.5 undergraduate credits (most lecture and drawing courses); $1860 per three undergraduate credits (design studios and writing); $795 for computer classes; $450 for non-credit classes or to audit a course. Continuing-education courses are $810 per 1.5-credit courses; $1025 per three credits. One year in the BA program is $7016; a semester in the MA program full-time is $5144.

BOSTON CENTER FOR ADULT EDUCATION, 5 Comm Ave, Boston, MA 02116, (617) 267-4430; fax (617) 247-3606.
Non-degree programs: more than 500 courses, including creative arts (art, crafts, dance, fibers and threads, music, photography, theater arts, and media), culinary arts (baking and desserts, cooking, wine, and spirits), master-chefs cooking series, home and property (interior design and collecting, real estate and law, woodworking, and repairs), liberal arts (art history and architectural appreciation, English as a second language, humanities, languages, literature, social issues, writing), professional development (business, career exploration, nonprofit management, communication skills, computers, finance and investments, test preparation), recreation (exercise, self-defense, sports and games, science and outdoor studies), and self-improvement (fashion, health, personal skills and self-awareness, relationships); classes can be tailored to large groups and held off-site; many non-credit courses may meet standards for Massachusetts teachers to earn professional-development points (PDPs) at no extra charge.
Certificate programs for credit: nonprofit management.
Winter session: September 4 through October 27.
Registration: ongoing; in person Mon. through Thurs., from 9 a.m. to 7 p.m., and on Fri. until 5 p.m. Students may also register by fax, phone, or mail, or at the BCAE Web site.
Cost: prices range from about $15 to more than $200, depending on the course. There is a $6 registration fee.

BOSTON COLLEGE, College of Advancing Studies, McGuinn Hall, Room 100, Chestnut Hill, MA 02167, (617) 552-3900.
Degrees: BA in American studies, corporate systems, communications, criminal and social justice, economics, English, history, information processing, psychology, social sciences, sociology, and political science; MS in administrative studies.

ANDREW KAHN

Certificate programs for credit: accounting, communication, criminal and social justice, finance, human resources, information technology, management, and marketing.
Winter session: September 3 through December 16.
Registration: ongoing until the first day of classes.
Cost: $1054 per four-credit course for undergraduates and $1314 for graduates; $20 registration fee.

BOSTON UNIVERSITY METROPOLITAN COLLEGE, 755 Comm Ave, Boston, MA 02215, (617) 353-3000 or e-mail met@bu.edu.
Degrees: bachelor's degrees offered in art history, biology, biomedical laboratory and clinical sciences, computer science, economics, English, history, interdisciplinary studies, management studies, mathematics, paralegal studies, philosophy, psychology, and sociology. Graduate degrees offered in actuarial science, arts administration, city planning, computer science, computer-information systems, criminal justice, electronic commerce, financial economics, innovation and technology, liberal arts (gastronomy, interdisciplinary studies), multinational commerce, organizational policy, telecommunications, and urban affairs.
Certificate programs for credit: business management, finance, international-business management, marketing, paralegal studies, premedical studies, software development. Graduate certificate programs offered in computer networks, database and client-server computing, financial markets and services, information-technology-project management, software engineering, and telecommunications.
Winter session: September 3 through December 11.
Registration: ongoing through first day of class.
Cost: $249 per credit for courses numbered 100-599; $565 per credit for courses numbered 600-999. $40 registration fee with additional fees for late or deferred payments, laboratory sessions, books, and supplies. Subject to change.

BRANDEIS UNIVERSITY, Norman S. and Eleanor E. Rabb School of Summer and Continuing Studies, Box 9110, Waltham, MA 02254, (781) 736-8787 or TTY/TDD (617) 736-3009.
Degrees: master of software engineering.
Certificate programs for credit: advanced certificate in software engineering and certificate in e-commerce and e-content.
Winter session: September 23 through December.
Registration: begins on August 20; ongoing until the first day of classes.
Cost: $1390 per three-credit graduate course; $850 for undergraduate courses toward certificate, plus a $45 registration fee.

BRIDGEWATER STATE COLLEGE, Continuing Education Offices, Maxwell Library, Park Ave., Bridgewater, MA 02325, (508) 531-1300; fax (508) 531-6101.
Degrees: bachelor of arts, bachelor of science, and bachelor of science in education; 28 undergraduate majors are offered in the School of Arts and Sciences, School of Education and Allied Studies, and School of Management and Aviation Science. Master of arts; master of arts in teaching; master of education; master of public administration; master of science in management, physical education, and computer science; and doctor of education programs offered in collaboration with the University of Massachusetts at Lowell.
Non-degree programs: offers many personal- and professional-enrichment courses.
Certificate programs for credit: post-baccalaureate in education; undergraduate certificate programs offered in accounting, CPA-exam preparation, finance, marketing management, operations management; graduate certificates offered in accounting, finance, geotechnology, information-systems management, marketing management.
Non-credit certificate programs: Microsoft and Novel certificate courses.
Winter session: September 4 through December 19.
Registration: ongoing until first day of classes for mail-in or fax forms. Registration up to the date of the course with a late fee.
Cost: $1230 per three-credit graduate course; $558 for evening courses (both prices for non-MA residents). MA residents should call for details.

BROOKLINE ADULT AND COMMUNITY EDUCATION PROGRAM, Box 150, Brookline, MA 02446, (617) 730-2700.
Non-degree programs: courses in creative arts (calligraphy, drawing, painting, photography), business, computers, crafts and skills (car repair, pottery, etc.), dance and exercise, food and wine, health and well-being, homes and gardens, investment and finance, language arts, communications, music, needlework and sewing, personal awareness and family life, test preparation (GRE, SAT, GMAT), theater arts and performance, travel, trips, recreation, English as a second language, evenings out, and parent-and-child programs.
Winter session: September 23 through early December.
Registration: ongoing.
Cost: lectures, courses, and workshops are $5 to $340, with a $5 registration fee.

BUNKER HILL COMMUNITY COLLEGE, 250 New Rutherford Ave., Boston, MA 02129-2991, (617) 228-2422.
Degrees: classes in preparation for the GED.
Non-degree programs: courses offered in computers, accounting, business, English composition, literature, emergency-medical-technician training, languages, bartending, and arts.

Continued on page 6

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Info Session

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Omni Parker House, 60 School St., Boston

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MBA	MA COMMUNICATION
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MBA/JD	MEd FOUNDATIONS of EDUCATION
ACCELERATED MBA for ATTORNEYS	MEd SCHOOL COUNSELING
ACCELERATED MBA for CPAs	MS ADULT & ORGANIZATIONAL LEARNING
EXECUTIVE MBA	MS HUMAN RESOURCES
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MBA HEALTH ADMINISTRATION	MS MIDDLE SCHOOL TEACHING
MASTER of HEALTH ADMINISTRATION	MS SECONDARY SCHOOL TEACHING
MASTER of PUBLIC ADMINISTRATION	MS COMPUTER SCIENCE
MPA/MS CRIMINAL JUSTICE	MS CRIMINAL JUSTICE
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Continued from page 4

Certificate programs for credit: emergency-medical technician; PDP points can be earned for re-certification or updating a license.
Non-credit certificate programs: certificates offered in computing.
Winter session: September 3 through December 22.
Registration: ongoing through first week of classes for evening classes; ends several days before the start of day classes.
Cost: $80 per credit for local residents; $286 for non-New England residents.

CAMBRIDGE CENTER FOR ADULT EDUCATION, 42 Brattle St., Cambridge, MA 02238, (617) 547-6789.
Non-degree programs: courses in acting, art history, baking, beer-tasting, business, calligraphy, careers, comedy, communication, computers, contemporary issues, cooking, crafts, dance, divorce, drawing, ESL, exercise, fiber arts, film and video, flower arranging, food, games, gardening, glassblowing, grant writing, graphology, Halloween costumes, health, history, home buying, interior design, intensive studio art, investment, jewelry, languages, life issues, literature, mask-making, massage, meditation, music, nonprofit management, outdoor adventures, painting, philosophy, photography, poetry, pottery, print-making, psychic skills, public speaking, relationships, religion, sculpture, sewing, singing, sports, theater, travel, typing, wine and spirits, wolves, woodworking, work life, writing, and yoga.
Winter session: September 23 through December 2.
Registration: ongoing until the first week of classes. Register by mail, phone, fax, Internet, or in person.
Cost: $85 to $298.

CAMBRIDGE COLLEGE, 1000 Mass Ave, Cambridge, MA 02138, (617) 868-1000 or (800) 877-4723.
Degrees: BA in psychology; master's in education and counseling psychology with a number of concentrations; master's in management. Cambridge College also offers ACCESS, an accelerated graduate-studies program for adult learners.
Certificate programs for credit: many business and management programs are offered under the master's of management program. Certificate of Advanced Graduate Study in education and counseling psychology.
Winter session: September 21 through January 17.
Registration: ongoing until classes begin; register in person or application can be mailed by request.
Cost: $300 per undergraduate credit; $350 per graduate credit. $30 application fee.

CAMBRIDGE SCHOOL OF CULINARY ARTS, 2020 Mass Ave, Cambridge, MA 02140, (617) 354-2020; fax (617) 576-1963; or e-mail info@cambridgeculinary.com.
Non-degree programs: professional-chef's diploma offered over 37 weeks.
Certificate programs for credit: culinary certificate (offered over 15 weeks, which includes national sanitation certification).
Winter session: professional-chef's program is from January through January, with a two-month break in July and August. Culinary certificate starts in January and May.
Registration: ongoing; registration for the certificate programs ends about two weeks before the start of classes.
Cost: costs vary from $70 to $300 for a series of continuing-education classes. The professional-chef's diploma is $16,543 in total cost; the culinary certificate costs $7375. There is a $45 application fee per program.

CAMBRIDGE ZEN CENTER, 199 Auburn St., Cambridge, MA 02139, (617) 576-3229 or e-mail cambzen@aol.com.
Non-degree programs: the center offers on- and off-site programs geared toward offering meditation instruction to the community. These include regular classes at the Cambridge, Boston, and Brookline Centers for Adult Education and a chaplaincy and Buddhist practice group at Wellesley College. The center also offers single- and multi-day retreats at various locations; call for more information. At the center, daily practice (except Wed.) begins at 5:15 a.m. with 108 bows; sitting at 5:45 a.m.; and chanting at 6:15 a.m. Daily evening practice (except Thurs.) begins at 6:30 p.m. with special chanting; chanting at 7 p.m.; sitting at 7:25 p.m.; and Kong-an reading at 8 p.m. On Mon. at 7 p.m. there is a free walk-in meditation class. On Tues. at 7:25 p.m. there are free private interviews with a Zen teacher. On Thurs. at 7:30 p.m. there is a free public lecture. On Sun. at 9 a.m. there is a free long sitting.
Winter session: ongoing, with intro classes every Monday at 6:45 p.m.
Registration: ongoing.
Cost: practice is free of charge; for those who want to become members, a year's membership is $240, $120 for students.

DANFORTH MUSEUM OF ART SCHOOL, 123 Union Ave., Framingham, MA 01702-8291, (508) 620-0937 or fax (508) 872-5542.
Non-degree programs: courses offered in drawing, print-making, painting, photography, sculpture, public art, art appreciation, and crafts. There are also many classes for children all year round.
Certificate programs for credit: the museum school is an approved PDP provider; arrange credits through the school office.
Non-credit certificate programs: Basic Studies Certificate Program (eight courses and two electives).
Winter session: adult and children's courses from September 28 through December 7.
Registration: ongoing until first day of class.
Cost: $155 for museum members; $180 for non-members. Children's classes are $110 for museum members; $125 for non-members. Senior citizens receive a 10 percent discount. Some classes carry additional fees.

DORCHESTER CENTER FOR ADULT EDUCATION, 269 E. Cottage St., Dorchester, MA 02125, (617) 474-1170.
Non-degree programs: courses in introductory to advanced computer skills, language, holistic medicine, CPR, money management, housing, arts and crafts, wine tasting, family management, business micro-enterprise, GED-test preparation, and more.
Certificate programs for credit: health, business, and first aid and CPR.
Winter session: September through January.
Registration: until first day of classes.
Cost: varies from free to $178; $3 registration fee.

EMERSON COLLEGE, Division of Continuing Education, (mailing address) 120 Boylston St., Boston, MA 02116, (617) 824-8280.
Degrees: baccalaureate degrees can be earned on a part-time basis in audio, general communication studies, media arts, media studies, television, flash video, film, audio, and new media; management-communication and communication studies; marketing communication, advertising, and public relations; writing, literature, and publishing. Workshops in writing, media art, and communications.
Non-degree programs: all classes can be taken on a non-degree basis.
Certificate programs for credit: graduate programs offered in publishing, public relations, and screenwriting; undergraduate programs offered in communications.
Non-credit certificate programs: Web management/production.
Winter session: September 9 through December 17.
Registration: ongoing until first day of classes.
Cost: $253 per credit for undergraduate courses; $339 per credit for graduate; $35 registration fee; $75 late fee.

EMMANUEL COLLEGE, Graduate and Professional Programs, 400 The Fenway, Boston, MA 02115, (617) 735-9700 or (800) 331-3227.
Degrees: ECAP, an accelerated bachelor of science in business administration, offered at various sites; BSN (bachelor of science in nursing) for RNs only; master of education in school administration; MSM accelerated management-degree program and master's in human-resource management; MA in teaching is also accelerated. Emmanuel also offers an individualized major. Cross-registration among Colleges of the Fenway.
Certificate programs for credit: CPE (clinical pastoral education).
Winter session: September 4 through December 9.
Registration: ongoing until first day of classes.
Cost: $894 per four-credit undergraduate course; $1040 per four-credit nursing course; $1341 per three-credit graduate course. There is a $40 undergraduate-application fee; $50 graduate-application fee.

ENDICOTT COLLEGE, School of Graduate and Professional Studies, 376 Hale St., Beverly, MA 01915, (978) 232-2199.
Degrees: master's in education with specialties in arts and learning, elementary, integrative, special needs, reading and literacy, and international education; AA in liberal arts; BS in business administration, psychology, and criminal justice; BA in business management; creative-leadership studies; accelerated bachelor's-degree completion; AS in business administration, early childhood, graphic design, information technology, and integrated studies; MBA offered.
Certificate programs for credit: business, early childhood, information technology.
Winter session: September 9 through mid December.
Registration: ends 10 days prior to beginning of class.
Cost: cost varies depending on type of class, with a $50 late-registration fee.

FISHER COLLEGE, Division of Continuing Education, 118 Beacon St., Boston, MA 02116, (617) 536-4647 or (617) 236-8866. In addition to its Boston campus, Fisher College offers courses in Attleboro Falls (508-699-6200), Fall River (508-675-0171), Fitchburg (978-342-8919), Framingham (508-820-0009), Hyannis (508-771-6610), Malden (781-321-0055), Marlborough (508-481-3114), New Bedford (508-998-3254), Plymouth (508-746-7202), and Taunton (508-823-8583).
Degrees: AS in business administration, computer tech, criminal justice, legal system, medical assistant, health-information technology, administrative assistant (medical); AA in early-childhood education and liberal arts, general studies, psychology, and human services; BS in management.
Certificate programs for credit: computer technology, early-childhood education, infant/toddler education, paralegal studies, medical assistant, medical coding, and administrative assistant.
Winter session: September 9 through December 21.
Registration: ongoing until the first day of classes.
Cost: $495 per three-credit course; $165 per credit hour (cost figures may have increased as new rates were not finalized as of print date); $50 computer-lab fee if applicable.

HARVARD UNIVERSITY EXTENSION SCHOOL, 51 Brattle St., Cambridge, MA 02138, (617) 495-4024. To request a catalogue, call (617) 496-5000.
Degrees: AA and ALB in liberal arts; ALM in about 20 liberal-arts fields; ALM in information technology with concentrations in software engineering and mathematics and computation.
Non-degree programs: English for non-native speakers.
Certificate programs for credit: graduate-level certificates available in special studies in administration and management, applied sciences, public health, publishing and communications, environmental management, technologies of education, and museum studies.
Winter session: September 17 through January 17.
Registration: August 12 through September 23; registration with a late fee, September 24 through 30.
Cost: ranges from $285 to $1825.

HEBREW COLLEGE, 43 Hawes St., Brookline, MA 02446, (617) 559-8600.
Degrees: undergraduate degrees in Jewish studies and Jewish education. MA in Jewish studies (offered online), and master's in Jewish education.
Non-degree programs: intensive two-year adult Jewish-learning program, early-morning study groups around Boston on Jewish texts and philosophy, seminars and special events on Jewish culture and history, special seminars for Jewish women, intensive Hebrew-language instruction, and semester-long courses in many topics of Jewish culture and history.
Certificate programs for credit: certificates offered in Jewish communal and clinical social work (joint program with Simmons College), Jewish cantorial arts, Jewish education, Jewish music, early-childhood education, family education, Jewish choral conducting, special education in Jewish settings.
Winter session: a wide range of courses starting at different times in early October.
Registration: ongoing until classes begin.
Cost: price varies depending on the program; call for details.

INSTITUTE FOR ENVIRONMENTAL EDUCATION, 16 Upton Dr., Wilmington, MA 01887, (800) 823-6239.
Non-degree programs: environmental-career training. There are six to 18 classes offered per program.
Certificate programs for credit: indoor-air quality, waste operations, lead inspection, lead abatement, asbestos. Fifty-seven different courses.
Winter session: rolling; call or check Web site for details.
Registration: rolling and ongoing.
Cost: from $1100 (for 70 hours of work) to $7400 (462 hours) per certificate program. Books included with program fee.

LESLEY COLLEGE, Graduate and Adult Baccalaureate Programs, 29 Everett St., Cambridge, MA 02138, (617) 349-8300. Lesley also offers courses and programs in locations throughout New England; call for information. Accelerated and weekend options in many programs; call for information.
Degrees: associate's degree in liberal arts; bachelor's degree in American studies, day-care teacher/director, human development, environmental studies, fine arts, human services, management, and individually designed majors. Some programs lead to provisional certification in education. Intensive residency option (nine-day residency alternates with six months of independent study) available; MA in clinical mental-health counseling, counseling psychology, expressive therapies, intercultural relations, independent study, and interdisciplinary studies; master of education in conflict resolution and peaceable schools, creative arts in learning, consulting teacher of reading, curriculum and instruction, early childhood, educational administration, elementary, environmental education, middle school, special needs and intensive special needs, and technology in education. Several programs lead to standard certification in education; MS in fundraising management, health-services management, human-resources management, ecological teaching and learning, environmental education, information technology, and training and development; PhD in educational studies, and expressive therapies.
Certificate programs for credit: certificate of advanced graduate study in consulting teacher of reading, counseling and psychology, creative arts in learning, curriculum and instruction, educational administration, expressive therapies, independent study, intercultural relations, special needs, and technology in education. Also advanced professional certificates.
Winter session: September 9 through December 17.
Registration: ongoing through first day of classes.
Cost: on-campus students: $300 per adult baccalaureate credit; $525 per graduate credit. Off-campus students: $300 per undergraduate credit, $345 to $425 per graduate credit. There is a $15 registration fee.

LONGY SCHOOL OF MUSIC, 1 Follen St., Cambridge, MA 02138, (617) 876-0956.
Degrees: diploma, artist's diploma, and performance diploma available in master of music in chamber music and accompanying, composition, Dalcroze eurythmics, early music, modern American music, opéra, piano, strings (with emphasis in pedagogy), voice, and winds.
Non-degree programs: special programs for children and young adults in creative music and art, choir, chamber music, Suzuki violin, and cello. Continuing studies available in all instruments, early music, composition, and Dalcroze eurythmics.
Certificate programs for credit: Dalcroze certificate and license.
Winter session: September 5 through December 20. Children's classes offered September 14 through January 17.

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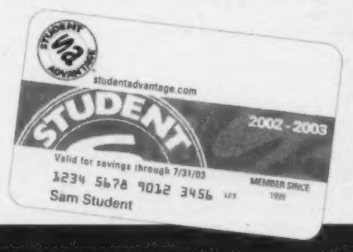

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Registration: ongoing until the first day of classes.
Cost: $75 to $880. Registration fee $25.

MASSACHUSETTS BAY COMMUNITY COLLEGE, 50 Oakland St., Wellesley Hills, MA 02481, (781) 239-2702; fax (781) 239-1047; Framingham campus: 19 Flagg Drive, Framingham, MA 01702, (508) 270-4000; fax (508) 872-4067; e-mail: mbccinfo@mbcc.mass.edu.
Degrees: AS or AA in accounting, automotive technology (Chrysler CAP, General Motors ASEP, Toyota T-Ten), biotechnology, building-materials management, business administration, communications, computer-information systems, computer science, court and conference reporting, criminal justice, early-childhood education, electrical and computer engineering, electronics technology, electronics technology (semiconductor), engineering, engineering design, environmental science and technology, forensic science, general business, general studies, hospitality management, human services (social work), information-systems technology and management, international studies, laser fiber-optics technology, liberal arts, life sciences, marine biotechnology, mechanical engineering, nursing, occupational-therapy assistant, paralegal studies, physical-therapist assistant, psychology/sociology/anthropology, radiologic technology, respiratory therapy, telecommunications, and theater arts.
Non-degree programs: ESL programs, IBM Education Center Computer Programs, and community-education courses in art and culture, health and wellness, real estate and finance, career and planning.
Certificate programs for credit: accounting, art, communications, computer-aided design (CAD), early-childhood education (director certificate, infant/toddler teacher, and school-age-child care), finance, hospitality management, human services (developmental disabilities, gerontology, substance abuse), information technology, interior design, laser fiber-optics technology, liberal arts, management, marketing/sales, medical coding, medical-office administrative assistant, paralegal studies, paramedic, practical nursing, phlebotomy, real estate, respiratory-therapy management, small-business management, surgical technology, and therapeutic massage (in January).
Non-credit certificate programs: courses offered in accounting, art, banking/finance, biotechnology, communications, computer-aided drafting and design, early-childhood development, government procurement and contract management, human services, information-systems management, information-systems technology, liberal arts, licensed practical nursing, life sciences, management, marketing sales, meeting management, occupational-therapy assistant, paralegal, physical-therapy assistant, real estate, small-business management, photonics/telecommunications, computer-aided design, and surgical technology.
Winter session: September 3 through December 19.
Registration: ongoing until first day of classes.
Cost: prices vary for courses based on credits and length of the course. MA residents receive discounted tuition. Call (781) 239-2500 for details. Some courses have lab/course fees. All costs are subject to change.

MASSACHUSETTS COLLEGE OF ART, Department of Graduation and Continuing Studies, 621 Huntington Ave., Boston, MA 02115, (617) 879-7200.
Degrees: graduate, undergraduate, non-credit courses, and degree programs are available, taught by New England artists and designers. The Division of Continuing Education offers courses for all levels, from beginner to professional. Courses offered in the past include Boston Architecture and Preservation, Drawing for the First Time, Introduction to Multimedia, and more than 100 other offerings in fine arts, design, and art education. Courses are also offered in Cohasset in conjunction with the South Shore Art Center and in the Berkshires in conjunction with the Massachusetts College of Liberal Arts.
Non-degree programs: special programs are offered for teachers, students, parents, and children in grades four through 12. Workshops are offered in many subjects.
Certificate programs for credit: graphic design, industrial design, and teaching.
Winter session: September 4 through December 14.
Registration: ongoing through first week of classes.
Cost: from $600 to $1200 per three-credit course.

MASSACHUSETTS HORTICULTURAL SOCIETY, 900 Washington St., Wellesley, MA, 02482, (617) 933-4900; fax (781) 235-2084.
Non-degree programs: most courses are held at the MHS Horticultural Education and Information Center at Elm Bank Reservation, Rte. 16, Dover, MA, except as noted. Courses, lectures, and workshops are offered in a variety of horticultural topics including general horticulture, flower arranging, holiday wreaths, grasses, tree health, vines, and more.
Certificate programs for credit: master-gardener program.
Winter session: September 9 through mid December.
Registration: call (617) 933-4921.
Cost: $25 to $130.

MIDDLESEX COMMUNITY COLLEGE, City Campus: 33 Kearney Sq., Lowell, MA 01853, (978) 656-3200; Bedford campus: Springs Rd., Bedford, MA 01730, (781) 280-3200.
Degrees: associate's degree in the areas of business administration, business technologies, health, human services, liberal arts and sciences, and science and technology.
Certificate programs for credit: alcoholism/substance-abuse counseling, biotechnology technician, nanny/child-care specialist, computer-aided designs, computer applications, computerized bookkeeping, contract management, dental assisting, diagnostic medical sonography, early-childhood education, adult echocardiography, electronic-telecommunication systems, graphic design, health-careers preparatory program, hospitality management, international business, liberal studies, medical assisting, medical-laboratory assistant, Microsoft Office applications, nurse assistant/home health aide, office-management and -technology systems, office skills, paralegal studies, sales and marketing, computer networking, computer-telecommunications technology, small-business management, studio art, travel-services management, vascular technology, Web developer, advanced studies in information, software design and delivery, and technical writing.
Non-credit certificate programs: programs in basic skills, career development, child care, computer applications, computer skills, desktop publishing, camps for kids, languages, adventure learning, software, Microsoft Office applications, day trips and travel, business and industries, technical writing, Web designer, Web user, and women's network training, design, and development.
Winter session: September 4 through December 20.
Registration: ongoing until first day of classes.
Cost: $99 per credit in-state; $111 for New England residents; $305 outside New England and for international students. $75 lab fee where applicable.

MONTSERRAT COLLEGE OF ART, 23 Essex St., Box 26, Beverly, MA 01915-9933, (978) 922-8222; fax (978) 922-4268; or e-mail dougw@montserrat.edu.
Degrees: through the day-school program, students may earn a BFA with studio concentration in fine arts, graphic design, illustration, painting and drawing, photography, print-making, art education, and sculpture. Credit and non-credit courses are offered in the visual arts.
Non-degree programs: continuing-education courses offered in fine arts, graphic design, illustration, painting and drawing, photography, print-making, art education, and sculpture. Credits earned from continuing-education classes may be applied to the BFA degree or diploma program. The three-week pre-college program for high-school students (housing available) offers a chance to develop a portfolio for art-college admissions, evaluate career options, or simply explore art and design. The young-artists program (K-12) runs Saturdays year-round.
Winter session: September 4 through December.
Registration: ongoing.
Cost: $14,980 with a general fee of $450.

MOUNT IDA COLLEGE, Division of Continuing Education, 777 Dedham St., Newton Centre, MA 02459, (617) 928-4715.
Degrees: associate's degree in business administration, individualized studies, and liberal arts. Bachelor's degree in management and business administration, and a weekend program in funeral service.
Certificate programs for credit: canine behavior, training, and grooming, pattern drafting

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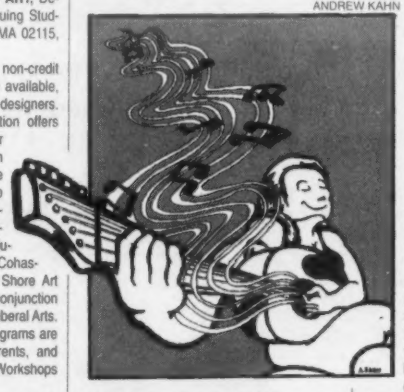

and technology, Internet-site design, residential design and technology, and career path to brokerage services. Ongoing workshops are offered in CAD software and Microsoft Office applications.
Winter session: two sessions: August 27 through December 5 and September 9 through November 22.
Registration: ongoing until first day of classes.
Cost: $500 per credit with a $10 comprehensive fee per credit. There is a $200 per-credit fee to audit a course. $750 to $1000 for continuing-ed certificate-program courses. $250 for ongoing workshops.

MUDFLAT STUDIOS, 149 Broadway, Somerville, MA 02145, (617) 628-0589; fax (617) 628-2082.
Non-degree programs: courses offered in wheelthrowing and handbuilding (beginning through advanced), independent study, surfaces, and tiles. Also, the studio offers lectures and weekend workshops including children's classes, visiting-artist workshops, parent/child workshops, Friday-night workshop series, and slide presentations.
Winter session: September 8 through December 14.
Registration: ongoing through first day of classes.
Cost: adult courses, $400 for 14 weeks; children's classes are less. Tuition includes 50 pounds of clay plus glazes and firings. Students may use the studio at no charge during lab hours: Mon., Wed., and Fri. from 10 a.m. to 9:30 p.m.; Tues. and Thurs. from 5:30 to 9:30 p.m.; and weekends from 10 a.m. to 7 p.m. Clay tools are not provided for adult classes, but may be purchased at Mudflat. Discounts available with a membership.

NEWBURY COLLEGE, Continuing Education Program, 129 Fisher Ave., Brookline, MA 02445, (617) 730-7076.
Degrees: AS in accounting, computer applications, computer programming, criminal justice, culinary arts, fashion merchandising, finance, food-service and restaurant management, graphic design, hotel and resort management, interior design, management, marketing, medical assistant, paralegal studies, psychology, sociology/social science, and travel and convention management; BS in accounting, business management, computer-applications design and development, computer-systems support and maintenance, computer technology, criminal justice, health-care management, hotel and restaurant management, international business management, legal studies, and psychology.
Certificate programs for credit: accounting, buffet catering, computer applications, computer programming, computer technology, early-childhood education, health careers, hotel and restaurant management, medical-office management, medical assistant, paralegal, and pastry arts.
Winter session: September 7 through December 19.
Registration: ongoing through the first week of classes.
Cost: $195 per credit hour for 100-, 200-, 300-, and 400-level courses; additional fees for computer labs, culinary, and health classes.

THE NEW ENGLAND INSTITUTE OF ART & COMMUNICATIONS, 10 Brookline Pl., Brookline, MA 02445, (617) 739-1700.
Degrees: associate of science in audio production, broadcast, graphic design, Internet communication, multimedia, and Web design.
Winter session: September 3 through December 14.
Registration: ongoing until classes begin.
Cost: $510 per credit.

NEW ENGLAND SCHOOL OF PHOTOGRAPHY, 537 Comm Ave, Boston, MA 02215, (617) 437-1868.
Certificate programs for credit: intensive two-year certificate program.
Non-credit certificate programs: eight- to 12-week courses in the evening; workshop programs are available in beginning and advanced camera, color, experimental color, darkroom, digital imaging, fashion, fine-art portfolio, portraiture, wedding photography, black-and-white infrared, zone system, and other subjects.
Winter session: October 7 through December 21.
Registration: ongoing through first night of class.
Cost: $200 to $600 per class. A $50 reservation deposit is required for all classes. Students must provide their own 35mm camera and expect to pay about $200 in film and processing.

NORTH BENNET STREET SCHOOL, 39 North Bennet St., Boston, MA, 02113, (617) 227-0155, ext 301.
Degrees: piano-tuning, bookbinding, cabinet- and furniture-making, jewelry-making and repair, carpentry, preservation carpentry, advanced keyboard technology, locksmithing, and violin-making and restoration.
Non-degree programs: workshops are offered in many topics, including fine woodworking, machine woodworking, bookbinding, jewelry-making, wood carving, tool sharpening, wood finishing, gilding, Shaker oval-box-making, and others.
Winter session: September 3 through December 20. Workshops are ongoing and begin at different times throughout the year.
Registration: ongoing; call or e-mail.
Cost: costs vary from $100 to $750 per course for workshops. Diploma programs cost between $10,250 and $12,450 per year.

NORTHEASTERN UNIVERSITY, University College, 180 Ryder Hall, 360 Huntington Ave., Boston, MA 02115, (617) 373-2400; TTY (617) 373-2825.
Degrees: AS in accounting, arts and sciences; BS/BA in management marketing, biotechnology, business administration, criminal justice, finance, graphic design and visual communication, human resources, logistics and transportation, management-information systems, marketing, operations management, paramedic technology, purchasing and materials management; BA in American Sign Language, art, English, history, liberal studies, political science, psychology, and sociology/anthropology; BS in accounting, art, biological science, biotechnology, criminal justice, e-commerce, economics with finance certificate, finance, English, graphic design and visual communication, health-information administration, health management, management-information systems, marketing, nursing, operations technology, political science, psychology, sociology/anthropology, and technical communications.
Non-degree programs: business-performance series, building design and management, paralegal studies, project management, professional engineering, state-of-the-art computer technology, purchasing, legal nurse consulting, public history, English as a second language, webmaster technology.
Certificate programs for credit: accounting, advanced accounting/CPA prep, advanced Web design, American Sign Language, American Sign Language/English interpreting, bio-informatics essentials, business administration, cancer-data management, computer crime and security, computer graphic design, computer

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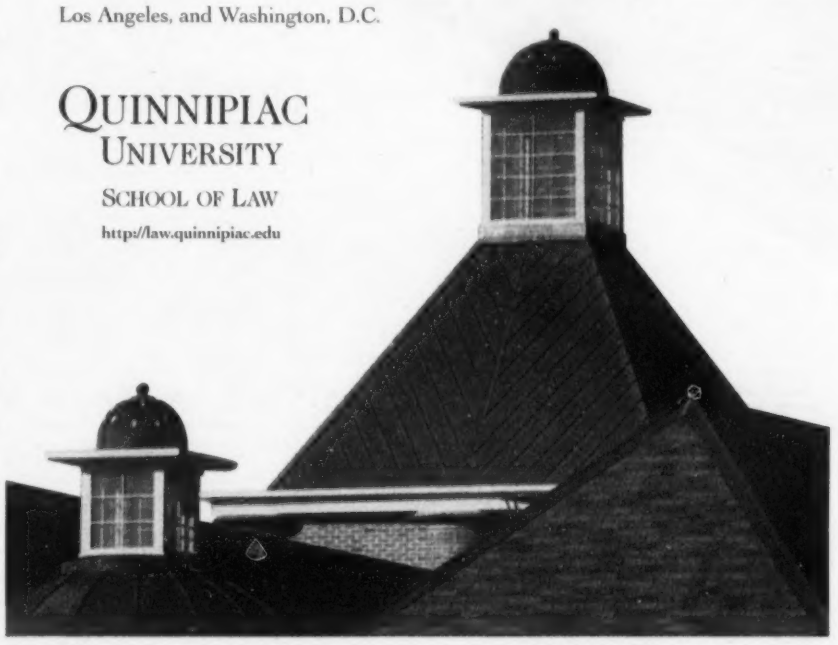

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programming, computer-network specialist, information-networks professional, computer applications, deaf studies, finance, human resources, international business and culture, Internet technology, knowledge management, management, marketing, medical/clinical coding, paramedic technology, small-business management and entrepreneurship, supply-chain management, technical writing, UNIX for business, human-resource management, nonprofit management, and strategic Internet management.

Non-credit certificate programs: HVAC-systems design, construction management, facilities management, real-estate inspection, webmaster technology, communications-systems management, data-communications-systems technology, database decision and administration, local area networking, Microsoft technologies, telecommunication-systems technology, client/server technology, object-oriented programming with C++, software engineering using C, UNIX programming, Windows programming. Certificate-preparation programs offered in post-baccalaureate administration, health-information administration, APICS, NAPM, PMP, liberal arts with business minor, exam-prep science, automobile-damage appraisal, certified financial planner, certified-payroll-professional-exam preparation, CTL, EMT, 10-week SHRM learning system, NAPM, phlebotomy, real-estate-salesperson-exam preparation. Graduate-school-preparation programs offered in dental hygiene (post-baccalaureate), medical/dental school, physical therapy, speech-language pathology, and audiology. Graduate certificate programs offered in human-resource management. Programs are one year, part-time.

Winter session: September 23 through December 14.

Registration: ongoing through the first week of classes.

Cost: varies by course.

ORPHEUM PERFORMING ARTS ACADEMY, Box 266, Foxborough, MA 02035, (508) 543-4434.

Non-degree programs: courses offered in theater technology, the art of the audition, and playwriting.

Winter session: classes are generally three or six weeks and begin at varying times in September and October.

Registration: ongoing until classes fill up.

Cost: price varies per course.

QUINCY COLLEGE, 34 Coddington St., Quincy, MA 02169, (617) 984-1600; Plymouth campus, (508) 747-0400.

Degrees: associate's degree in advanced placement for LPNs, business administration, computer science, criminal justice, early-childhood education, emergency management, fire science, liberal arts, paralegal studies, and registered nurses.

Non-degree programs: courses offered in business, computer education, finance, languages, mixology, and personal development.

Certificate programs for credit: computer science, labor management, early-childhood education, and paralegal studies.

Non-credit certificate programs: teacher re-certification program: programs in general education administration, languages, and computer education. Real-estate-exam preparation, real-estate continuing education, human-resource management institute, computer languages, and continuing education for CPAs and graphic design.

Winter session: September 4 through December 16.

Registration: ongoing through first day of classes.

Cost: most courses cost $333; $453 for computer courses.

REGIS COLLEGE, Graduate and Continuing Studies, 235 Wellesley St., Weston, MA 02493, (781) 768-7190.

Degrees: BA in art, biology, biochemistry, classics, communication, economics, English, French, German, graphic design, history, legal studies, management, mathematics, political science, psychology, religious studies, museum studies, computer studies, social work, sociology, Spanish, and theater; BSN in nursing; MA in teaching; MS in nursing, and leadership and organizational change.

Certificate programs for credit: teaching certification, post-master's certification, nurse practitioner.

Winter session: September 3 through December 9.

Registration: ongoing until first day of classes.

Cost: tuition (four courses or less): graduate $1960; undergraduate $970. There is a $35 registration fee.

ROXBURY COMMUNITY COLLEGE, Division of Continuing Education and Community Services, 1234 Columbus Ave., Roxbury Crossing, MA 02120-3400, (617) 541-5306.

Degrees: AA in business administration, criminal justice, liberal arts (arts and humanities, biological science, CAD, English, paralegal studies, hospitality management, international business, mathematics, social science, physical science), general concentration, music, pre-nursing transfer, theater, and visual arts; AS in accounting, business management, early-childhood education, environmental management, nurse's education, office technology, word processing, technology, and computer information systems.

Non-degree programs: short-term programs are offered in GED/ESL preparation (available in Spanish).

Certificate programs for credit: allied health, bookkeeping, CAD, computer information systems, microcomputing applications, spreadsheet applications, office-technology training, and word processing.

Non-credit certificate programs: paralegal training, travel-agent training, computer, speed-writing for scholars, intro to office specialist in medical environment, human-resources management, cable installation, carpentry, electronics, business-letter writing, home buying (free), prep for real-estate license, computer repair, and the "Kids to College" program. Note: these are all subject to change without notice.

Winter session: September 9 through December 15.

Registration: ongoing through first week of classes.

Cost: $260 per three-credit course in-state; out of state must call admissions. $25 registration fee for credit classes; late fee is $25; no fee for non-credit courses.

SCHOOL OF THE MUSEUM OF FINE ARTS, 230 The Fenway, Boston, MA 02115, (617) 267-1219 or e-mail coned@smfa.edu.

Degrees: offered in affiliation with Tufts University: bachelor of fine arts (BFA), bachelor of fine arts in art education, five-year combined BFA and BA/BS, master of fine arts (MFA), master of fine arts in teaching (MAT).

Non-degree programs: studio diploma, post-baccalaureate certificate, fifth-year certificate.

Certificate programs for credit: graphic design, illustration.

Winter session: September 3 through December 16.

Registration: ongoing through start of classes.

Cost: $390 for non-credit classes; $970 for three-credit classes; $620 for 1.5-credit classes. $55 registration fee.

SIMMONS COLLEGE, 300 The Fenway, Boston, MA 02115, (617) 521-2000.

Degrees: doctorates are offered in pharmacy and education; a BA is offered in approximately 40 majors in liberal arts and the sciences. A BS in nursing is also offered. Graduate degrees include MA, MS, MBA, MAT, MPhil, MSW, PhD, and DA. Fields of study in children's literature, communications management, education, English, foreign languages (Spanish and French), health-care administration, liberal studies, library and information science, management, physical therapy, primary-health-care nursing, teaching English as a second language, special education, health-care administration, nutrition, archives management, and social work.

Non-degree programs: all Simmons courses are open to the public; you don't need to be enrolled in a degree program.

Winter session: August 27 through December 17.

Registration: ongoing until first day of classes.

Cost: $690 per credit hour.

SUFFOLK UNIVERSITY, 8 Ashburton Pl., Boston, MA 02108, (617) 573-8302.

Degrees: MA, MS in Ed, MBA, MPA, MSA in accounting, MSF in finance, and MST in taxation. Also offered through the New England School of Art and Design at Suffolk University is a BFA in interior design, graphic design, and fine art, and a three-year diploma program in graphic design and interior design. PhD in clinical psychology.

Certificate programs for credit: electronic graphic design and interior decoration (both certificates are two-year programs taken on a part-time basis).

Winter session: September 3 through December 14.

Registration: ongoing until classes begin.

Cost: varies by class.

TUFTS UNIVERSITY, Graduate and Professional Studies, Ballou Hall, 1st Floor, Medford, MA 02155, (617) 627-3395; fax (617) 627-3016; or e-mail pcs@infonet.tufts.edu.

Degrees: classes can be taken to earn credit toward a degree in all liberal-arts programs, engineering, computer science, occupational therapy, and the sciences. A high-school diploma is a prerequisite.

Non-degree programs: the Graduate Special Student Program (GSSP) allows adult-ed students to enroll in any of the Tufts undergraduate and graduate classes on a space-available basis. The GSSP also allows students to transition into graduate study at Tufts.

Certificate programs for credit: the post-baccalaureate premedical program is designed to prepare students with undergraduate degrees in fields other than science for medical studies. Professional certificate programs are offered in bioengineering, biotechnology and biotechnology engineering, electro-optics technology, manufacturing engineering, microwave and wireless engineering, environmental management, community-environmental studies, management of community organizations, museum studies, advanced professional study in occupational therapy, program evaluation, and human-computer interaction. Tufts also offers professional-development points (PDPs) for educators.

Winter session: September 3 through December 19.

Registration: ongoing through first day of classes.

Cost: classes range from $1230 to $2250.

UNIVERSITY OF MASSACHUSETTS BOSTON, Division of Corporate, Continuing, and Distance Education, 100 Morrissey Blvd., Boston, MA 02125-3393, (617) 287-7900; fax (617) 287-7922.

Degrees: course credits may be applied to a University of Massachusetts degree program (or at another university), or students may enroll with non-degree-seeking status; master's degree in library and information studies is offered in conjunction with the University of Rhode Island.

Certificate programs for credit: graduate programs in curriculum frameworks, database technology, dispute resolution for K-12 educators, forensic services, nurse practitioner (family or gerontology/adult), orientation and mobility, and women in politics and government.

Non-credit certificate programs: adults in college transitions, alcoholism/chemical-dependency treatment services, human-resource management, and integrated marketing communication. Also courses in information technology, graduate-test preparation, English for non-native speakers, and university preparation for international students.

Winter session: September 9 through December 13.

Registration: ongoing until first day of classes.

Cost: $155 per credit; $170 per graduate credit; $45 registration fee.

WENTWORTH INSTITUTE OF TECHNOLOGY, Professional and Continuing Studies, 550 Huntington Ave., Boston, MA 02115, (617) 989-4300 or (800) 323-9481.

Degrees: AS in aircraft maintenance, architectural technology, building construction, computer information systems, electronics, engineering tech, mechanical design, electro-mechanical systems, telecommunications and fiber optics; BS in computer information systems, construction management, electronic-systems-engineering technology, design engineering/mechanical concentration, and project management.

Certificate programs for credit: Web development.

Non-credit certificate programs: courses and seminars offered in autodesk training center for AutoCAD, building construction, construction licenses, electricity, engineer-intern-review course, numerical control systems, preparatory courses (in math and drafting), refrigeration and air conditioning, welding and certification, Microsoft system engineer, alternative-fuels vehicles, and machine tooling.

Winter session: August 28 through December 14.

Registration: ongoing until first week of classes.

Cost: $400 per credit hour for degree courses; non-credit certificates vary in price. $30 waivable application fee.

WHEELOCK COLLEGE, 200 The Riverway, Boston, MA 02215, (617) 879-2204.

Degrees: BA in arts and sciences and in human development; BS in early-childhood education, elementary education, child life; bachelor of social work; and a combined BS/MS degree.

Non-degree programs: accelerated off-campus and on-campus MS programs in child development and early-childhood education in a weekend format in Attleboro, Boston, Cape Cod, Fall River, Methuen, Worcester, Maine, Bermuda, and South Carolina.

Certificate programs for credit: building classroom community, child care (OFCC), teacher of reading, early-childhood teacher, elementary teacher, ESL, inclusion, parenting education, mathematics, media literacy, multicultural learning and teaching, school principal/assistant principal, supervisor/director, teacher of students with special needs, and an accelerated summer urban-teaching program.

Non-credit certificate programs: a program for Head Start teachers leading to a child-development associate credential, as well as many other professional-development courses and workshops.

Winter session: September 4 through December 17.

Registration: ongoing through first two weeks of classes.

Cost: $591 per credit hour. $2365 for a four-credit course.

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ANNA MARIA COLLEGE, Center for Professional Studies and Graduate Division, 50 Sunset Lane, Paxton, MA 01612, (800) 344-4586, ext. 360. Anna Maria College also has sites in Reading, Worcester, West Boylston, West Springfield, Barnstable, Newton, Milton, Plymouth, Pittsfield, Seekonk, Boston, and Swampscott.

Degrees: bachelor of business administration, human growth and development; BS in criminal justice, fire science, nursing, paralegal studies, teaching certification (early-childhood and elementary education); AA in paralegal studies; BA in paralegal studies; BSW; MBA; MA in counseling psychology, criminal justice, biological studies; MS in occupational and environmental health and safety, emergency-response planning; MA in fire sciences and administration; MEd (elementary education and early-childhood education, reading concentrations).

Certificate programs for credit: paralegal studies, advanced certificate in business, certificate of advanced graduate studies, and teaching (elementary and early childhood, visual art, music, and reading).

Winter session: three options: August 26 through December 12; Fall 1, August 26 through October 26; and Fall 2 October 28 through December 28.

Registration: ongoing until first day of classes.

Cost: for continuing-education courses: $660 per three-credit course; $1050 per three-credit course for graduate division (full-time tuition is required for 12 or more credits).

ASSUMPTION COLLEGE, 500 Salisbury St., Worcester, MA 01615-0005, (508) 767-7364.

Degrees: associate's and bachelor's degrees in business administration with a major in management or accounting; associate's and bachelor's degrees in liberal studies; associate and bachelor's degrees in criminal justice; bachelor of science in liberal studies (for holders of an associate's degree). MA in education, counseling psychology, rehabilitation counseling; MA/CAGS (master of arts with a certificate of advanced graduate studies); MBA.

Certificate programs for credit: accounting, communications, criminal justice, gerontology, graphic design, health-care management, human-resource management, and paralegal studies.

Non-credit certificate programs: advanced medical coding, information technology, medical coding and billing certificate, Microsoft Office certificate, Web design, and advanced Web-design certificate.

Winter session: September 3 through December 12.

Registration: ongoing through first week of classes.

Cost: continuing-education courses are $202 per credit (most courses three credits); graduate courses are $1056 per three-credit course. Discounts available for matriculated students, alumni and spouses, and senior citizens.

ATLANTIC UNION COLLEGE, 338 Main St., Box 1000, South Lancaster, MA 01561, (978) 368-2490; adult degree program, (800) 282-2030.

Degrees: MA in education with an emphasis in curriculum and instruction; BA in business administration and art; BS in nursing; AS in paralegal studies.

Certificate programs for credit: paralegal studies.

Winter session: September 26 through December 12, with a special accelerated-course

option ending on October 17.
Registration: ongoing through the first day of classes.
Cost: continuing-education courses are $465 per three-credit course. Nursing courses are $200 per credit hour. Adult degree courses are $3640 per unit (15 to 18 credits per semester).
BANCROFT SCHOOL OF MASSAGE THERAPY, 333 Shrewsbury St., Worcester, MA 01604, (508) 757-7923, or e-mail bancroftsmt@aol.com.
Non-degree programs: adult-education classes for the general public include reiki, yoga, feng shui, and basic massage. For massage therapists, courses include sports massage, myofacial therapy, and neuromuscular therapy.
Certificate programs for credit: some of the courses in massage therapy can count toward college credit. Call for more information.
Winter session: 18- and 23-month programs begin on September 16.
Registration: ongoing.
Cost: certification-program tuition is $13,325.
BECKER COLLEGE, Department of Continuing Education, 61 Sever St., Worcester, MA 01609-0071, (508) 791-9241, ext. 249.
Degrees: associate's degree in business administration, liberal studies, criminal justice, early-childhood education, and paralegal studies. Bachelor of science in business and legal studies. Bachelor of arts in liberal arts and psychology.
Certificate programs for credit: animal care, accounting, human resources, early-childhood education, food retail management, food-service supervision, graphic design, horticulture, information processing, medical-information services, nursing assistant, nursing RN, criminology, ECE para-educator, national restaurant association, interior design, pharmacy, and paralegal studies.
Winter session: three sessions: August 26 through December 9 (one night a week); August 26 through October 17 (two nights a week); and October 21 through December 12 (two nights a week).
Registration: ongoing until first day of classes.
Cost: most evening classes are $498 per three-credit course; $548 for computer classes; $664 for lab-science courses.
CLARK UNIVERSITY, College of Professional and Continuing Education, 950 Main St., Worcester, MA 01610, (508) 793-7217.
Degrees: BA, BS, and MA in liberal arts; master's in public administration; MS in information technology and professional communications.
Certificate programs for credit: graduate certificates in teaching English as a second language; certificate of advanced graduate study.
Winter session: September 4 through December 12.
Registration: registration begins on August 19. Register by calling, faxing, writing, or visiting the Web site.
Cost: $675 for four credit hours for undergraduate classes; $1200 for four credit hours for graduate classes. There is a $25 registration fee and $30 late-registration fee.
DEAN COLLEGE, School of Professional and Continuing Studies, 99 Main St., Franklin, MA 02038-1994, (508) 528-9100; fax (508) 528-0596.
Degrees: associate of science in business administration, general business, child studies, education, criminal justice, and computer information systems. Associate of arts in social work, liberal arts (humanities), liberal arts (social science), liberal arts (math/science), and arts and liberal studies.
Non-degree programs: hands-on computer-applications programs in Microsoft Word, Excel, PowerPoint, Windows, Web publishing, and many other popular programs; Putnam/Dean Pathway (a work-and-learn program).
Certificate programs for credit: child studies/education, social work, microcomputer-support specialist, Internet/Intranet development, and computer networking.
Winter session: September 3 through December 16.
Registration: ongoing through first day of classes.
Cost: $185 per credit hour ($555 per three-credit course). There is a $20 registration fee. Applicable lab fees associated with certain courses. Costs for non-credit courses vary.
FITCHBURG STATE COLLEGE, Graduate and Continuing Education, 160 Pearl St., Fitchburg, MA 01420, (978) 665-3181; fax (978) 665-4540; e-mail gce@fsc.edu.
Degrees: BS in business administration, computer information systems, computer science, interdisciplinary studies (BA or BS), industrial technology, and vocational education; certificate of advanced graduate study offered in teacher leadership, criminal justice, educational leadership and management, interdisciplinary studies, and professional staff development; master of education in arts education, early-childhood education, educational leadership and management, elementary education, middle-school education, occupational education, science education, secondary education, special education, and technology education (industrial arts); MA/MAT in biology, earth science (MAT only), English, history, and mathematics (MAT only); MS in communications media, computer science, counseling, criminal justice, and nursing (forensic); MBA (accounting, management, and human-resources management).
Certificate programs for credit: business, computer hardware, computer use and applications, human-resources management, office administration, plastics technology, programming in high-level languages, COBOL, Web development; approval programs for vocational-technology teachers. Graduate-certificate programs offered in adolescent and family therapy, child-protective services, communications/media, early intervention, educational technology, fine-arts director, forensic casework, forensic nursing, professional mentoring for teachers, school to career, and substance-abuse services.
Winter session: September 4 through December 20.
Registration: ongoing and ends before the second class.
Cost: $150 per graduate credit hour. There is a $75 registration fee per semester.
FRAMINGHAM STATE COLLEGE, Office of Graduate and Continuing Education, 100 State St., Box 9101, Framingham, MA 01701-9101, (508) 626-4550.
Degrees: bachelor of science in business administration, computer science; bachelor of arts in economics, English, history, psychology, sociology; master of arts in business administration, counseling, educational leadership, health-care administration, human-resources administration, human-services administration, and public administration; master of education in art, curriculum and instructional technology, English, history, family consumer science, nutrition education, mathematics, literacy in language, Spanish, teaching ESL, and special education; master of science in food and nutrition (media technologies and food science).
Certificate programs for credit: software engineering.
Non-credit certificate programs: graduate teacher certification offered in biology, early childhood, elementary, English, ESL, foreign language, history, home economics, mathematics, earth science, and visual art.
Winter session: September 4 through December 20.
Registration: ongoing through first day of classes.
Cost: $590 per undergraduate course; $613 per graduate course (certain classes cost more). Discounts for qualified veterans and senior citizens.
MOUNT WACHUSETT COMMUNITY COLLEGE, Division of Continuing Education and Community Services, 444 Green St., Gardner, MA 01440-1000, (978) 632-6600 ext. 273.
Degrees: two-year associate's degrees in American Sign Language and deaf studies, art, automotive technology, broadcasting and telecommunications, business administration (career studies), business software systems, child study, collection and law enforcement, complementary health care, computer graphic design, Web multimedia, computer information systems, criminal justice, electronic technology, office administrative assistant, fire-science technology, general human services, general studies in library and information technology, liberal arts and sciences (global studies, health, liberal arts, liberal studies, theater arts, and pre-engineering), manufacturing technology (production technician, wood-products technician, and plastics technician), medical assisting, natural resources, nursing (LPN to ADN program), physical-therapist assistant, and plastics technology.
Certificate programs for credit: administrative computer skills, American Sign Language, automotive technology, business administration, complementary health care, computer-assisted accounting, CAD (computer-aided drafting and design), computer information systems, computer graphic design, corrections, early-childhood education, fitness leadership and exercise science, gerontology, human-services technician, information processing, law enforcement, massage therapy, medical office, Microsoft Office specialist, natural resources, paralegal, plastics technician, small-business management, webmaster, allied paralegal, criminal-justice advanced studies, and individualized profession studies.
Winter session: September 5 through December 11.
Registration: ongoing until first day of classes.
Cost: $126 per credit (in-state). There is a one-time $10 application fee. For out-of-state residents taking day courses, course fees are $240 per credit.
NICHOLS COLLEGE, Division of Continuing and Professional Education, Center Rd., Dudley, MA 01571-5000, (800) 470-3379. In addition to the main campus in Dudley, classes are offered at Auburn High School, Auburn; Marlborough High School, Marlborough; Mass. School of Law, Andover; Dean College, Franklin; Becker College, Worcester.
Degrees: AS in business administration; bachelor of science in business administration, with specializations in accounting and general business; MBA with specializations in international business, marketing, business management, finance, and accounting.
Winter session: September 3 through December 19.
Registration: varies by campus. Call for information.
Cost: $588 for a three-credit undergraduate course; $784 for a four-credit course; $1230 for an MBA course.
QUINSIGAMOND COMMUNITY COLLEGE, 670 West Boylston St., Worcester, MA 01606, (508) 854-4262.
Degrees: associate in arts: early-childhood education, general studies, liberal arts; associate in applied science: automotive technology; associate in science: administrative office management (executive option, legal option, medical option), allied dental services (health-sciences option, dental-sales option, dental-office management), applied arts (graphic design), basic engineering, business administration (accounting option, environmental-health-and-safety option, management/marketing option, small-business-management option, Total Quality Management option, travel-agent option, accounting option, banking option), civil-engineering technology, computer information systems (software development, applications specialist), computer-systems-engineering technology, computer-systems-support technology, criminal justice, dental hygiene, electromechanical technology, electronics technology

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Continued from page 9

(biomedical, electronic, microelectronic), fire science, hotel/restaurant management, human services, manufacturing technology, medical-support specialist (medical assisting, medical-records technician), nurse education, occupational-therapy assistant, opticianry, paramedic technology, radiologic technology, respiratory-therapy care, telecommunications technology.
Non-degree programs: computer classes, professional-development classes, nursing and nurse's aide, health and wellness course.
Certificate programs for credit: access certificate in business programs, health-career programs, and technology programs; accounting, biotechnology technician, computer information systems, dental assisting, early-childhood education, electronics technology, ESL, EMT (intermediate and paramedic), environmental health and safety, food-service management, hospitality supervision, human services, infant/toddler training, legal secretarial, licensed practical nursing (career and transfer option), medical assisting, medical secretarial, office administration, executive office support, re-entry certificate for people in transition, small-business management, surgical technology, Total Quality Management, travel-agent training, visual arts.
Non-credit certificate programs: nurse's aide, phlebotomy, pharmacy technician, manufacturing skills.
Winter session: September 4 through December 18.
Registration: ongoing until the first day of classes.
Cost: $91 per credit. For non-credit courses, the cost varies.

THE WORCESTER CENTER FOR CRAFTS, 25 Sagamore Rd., Worcester, MA 01605, (508) 753-8183, ext. 3003; fax (508) 797-5626; or e-mail craftcenter@worcester.org.
Degrees: affiliated with Becker College, Quinsigamond Community College (can get college credit). Teachers can receive PDP points. Associate's degree offered through Becker College with majors in clay, textiles, wood, and metals. The program is intended to prepare students for rewarding careers as professional craftspeople.
Non-degree programs: more than 200 adult and youth classes are offered throughout the year in textile-and-fiber arts, woodworking, refinishing, ceramics, photography, glass and enameling, jewelry, and metals. Weekend bimonthly workshops augment the classwork. Also available: Artist in Residency Program: year-long, competitive program for experienced artists, who will have 24-hour access to facilities and will teach at the center.
Non-credit certificate programs: two-year school for professional crafts. Concentrations offered in ceramics, fibers, metals, and wood. Program balances technical craftsmanship, creativity, design, and accompanying business skills.
Winter session: two sessions: September 3 through November 9, and November 12 through February 1.
Registration: ongoing through the first day of classes.
Cost: varies by class.

WORCESTER POLYTECHNIC INSTITUTE, 39 Dean St., Worcester, MA 01609, (508) 831-5517 (continuing education); fax (508) 831-5994.
Certificate programs for credit: IT certificate programs in Web technologies, oracle, DBA, developer, client-server, and UNIX.
Non-credit certificate programs: certificates can be earned in three years (completing five seminars: three in the certificate category, two elective seminars) in world-class manufacturing, quality improvement, project management, geometric dimensioning and tolerancing, and management development. The office of continuing education also offers information-technology certificates in UNIX and client-server in Waltham and Southborough, part-time or full-time. Over 100 corporate-training programs, some of which can be used toward a certificate. Resume counseling, job placement, and career fairs.
Winter session: seminars run continuously. Call (508) 831-5517.
Registration: by phone or by fax. In Worcester, call (508) 831-5517; MetroWest Campus in Southborough, (508) 480-9200; Waltham, (800) 974-9717 or (781) 895-1188.
Cost: cost varies depending on the workshop.

WORCESTER STATE COLLEGE, Evening Program, 486 Chandler St., Worcester, MA 01602-2597, (508) 929-8127; fax (508) 929-8100.
Degrees: BA in communications, English, history, health studies; bachelor of education in early childhood and elementary education. BS in business administration, chemistry, criminal justice, natural science, psychology. Master of science in biotechnology, nonprofit management, occupational therapy, speech/language pathology. Master of education in early childhood, elementary, middle, secondary, English, health education, history, leadership and administration, and reading.
Certificate programs for credit: accounting.
Winter session: September 4 through December 11.
Registration: ongoing through first day of classes.
Cost: varies depending on focus. Inquire at the provided number for more information. There is a $3.50 matriculation fee for all students.

RHODE ISLAND

BROWN UNIVERSITY, Brown Learning Community, Box 1959, Brown University, Providence, RI 02912, (401) 863-3452.
Non-degree programs: all courses are non-credit and can't be taken toward a degree. Courses offered in fitness, writing, and computers. Classes are open to anyone. The Post-Baccalaureate Special Student Program offers classes to graduates who want to take additional undergraduate or graduate classes for credit.
Winter session: September 12 through mid December.
Registration: rolling registration based on availability.
Cost: Community for Learning classes vary. A flat fee is paid for the Community for Learning in Retirement. Special student fee for credit is $3078; $275 to audit.

BRYANT COLLEGE, Office of Admission and Financial Aid, 1150 Douglas Pike, Smithfield, RI 02917, (401) 232-6100 or 800-622-7001; graduate study, (401) 232-6230; professional and continuing education, (401) 232-6200.
Degrees: AS in general studies; BA in liberal studies (communication, applied psychology, economics, English, history, and international studies); BS in business administration (accounting, accounting information systems, applied actuarial mathematics, computer information systems, finance, financial services, management, and marketing). All business majors are required to complete a liberal-arts minor (applied sciences, biotechnology, communication, economics, English, environmental science, history, legal studies, political science, psychology, science, sociology, applied statistics, and women's studies). MBA in accounting, computer information systems, finance, health-care management, international business management, operations management, general business; MS in taxation and accounting.
Certificate programs for credit: Certificate of Advanced Graduate Studies (CAGS) in accounting, computer information systems, finance, health-care management, management, operations management, marketing, and taxation; Professional Continuing Education Certificate programs in human-resource management, information-technology programs, purchasing and supply management, and supervisory management. Courses are offered as evening or daytime seminars, and corporate on-site training is also available.
Winter session: September 3 through December 19.
Registration: call for info.
Cost: $699 per three-credit course for undergraduate students; $1170 per three-credit graduate course.

COMMUNITY COLLEGE OF RHODE ISLAND, Knight Campus, 400 East Ave, Warwick, RI 02886, (401) 825-1000. Besides the main campus, courses are offered at 1762 Louisquisset Pike, Lincoln, RI 02886, (401) 333-7000, and 1 Hilton St., Providence, RI, (580) 455-6000.
Degrees: associate's degrees in accounting, administrative assistant, art, cardiorespiratory care, chemical technology, clinical laboratory technology, computer-engineering technology, computer science (microcomputing), computer science (programming), dental hygiene, drama-tech. track, early-childhood/child development, electronics, electronic engineering technology, engineering, finance/banking, fire science, general business, general studies, gerontology, jazz studies, labor studies, law enforcement, legal administrative assistant, liberal arts (concentrations in foreign languages, history, math, philosophy, psychology, and sociology), machine design, management, manufacturing technology, marketing, mechanical-engineering technology, medical administrative assistant, mental health, moldmaking technology, music, nursing, occupational-therapy assistant, paralegal studies, physical-therapist assistant, plastics technology, process-control technology, radiography, real estate, retail management (fashion merchandising or mass merchandising), science, social work, education/special education, substance abuse, therapeutic massage, and urban affairs; AAS in technical studies.
Certificate programs for credit: accounting, activities professional, basic office skills, chemical technology, computer and network maintenance, computer programming, dental assisting, electronics, entrepreneurship, legal-office assistant, machine design, management, manufacturing-engineering technology, marketing, mechanical-engineering technology, manufacturing technology, medical transcription, microcomputing, office administration, office automation (word processing), phlebotomy, process-control technology, retailing, telecommunications-engineering technology, and travel and tourism.
Winter session: September 4 through December 16.
Registration: ongoing through first day of classes.
Cost: in-state, $83 per credit; out-of-state, $248 per credit. Registration fee $15, student-activity fee $7 (part-time) or $35 (full-time), learning resource/technology fee $3 per credit (part-time) or $35 maximum (full-time); $10 student-union fee for full-time students only. Lab fee for a lab class of three or four credits, $20; lab fee for a lab class of one or two credits, $10.

JOHNSON & WALES UNIVERSITY, Continuing Education, 8 Abbott Park Pl., Providence, RI 02903-3703, (401) 598-2300, (401) 598-1088, or (800) DIAL-JWU.
Degrees: associate's degree in accounting, administrative assistant, applied computer science, baking and pastry arts, business administration, computerized drafting, computer/business applications, court-reporting assistant, criminal justice, culinary arts, electronics engineering, electronics technology, entrepreneurship, financial-services management, food and beverage management, hotel and restaurant management, management, marketing, paralegal studies, restaurant/institutional management, sales management, travel/tourism management, and Web-site development; BS in accounting, administrative management, court reporting, criminal justice, electronics engineering, entrepreneurship, food marketing, food-service entrepreneurship, food-service management, hospitality management, hospitality sales and meeting management, hotel/restaurant institutional management, information science, international business, management, marketing, paralegal studies, travel/tourism marketing, financial-services management, Web management and Internet commerce, electrical-engineering technology, and mechanical-engineering technology.
Certificate programs for credit: baking and pastry arts, culinary arts, legal nurse, paralegal studies, and computer-aided drafting.
Non-credit certificate programs: chef's choice, learning journeys (business nature), food-service sanitation, mixology, and network-cabling specialist.
Winter session: September 10 through November 22.
Registration: ongoing until the begining of classes.
Cost: $100 per one-quarter credit hour; culinary and baking and pastry arts include additional lab classes at $239 per one-quarter credit hour.

PROVIDENCE COLLEGE, School of Continuing Education, River Ave. and Eaton St., Providence, RI 02918, (401) 865-2487; fax, (401) 865-1723.
Degrees: associate's degree in administrative management, fire science, labor-management relations, liberal studies, pastoral ministry and youth ministry; bachelor's-degree programs in accounting, finance, leadership studies, management, marketing and organizational communication, bank management, fire science, health-service administration, history, humanities, liberal studies, ministry, and social science.
Certificate programs for credit: administrative management, business studies, labor-management relations, leadership studies, and organizational communication.
Winter session: August 27 through December 18.
Registration: ongoing through the first day of classes.
Cost: $197 per credit; $591 per three-credit class. All lab fees are $90. Distance-learning fee is $70.

RHODE ISLAND SCHOOL OF DESIGN, Department of Continuing Education, 2 College St., Providence, RI 02903-2787, (401) 454-6200; fax (401) 454-6218.
Non-degree programs: a wide range of classes are offered in art, design, and culinary arts. (Also inquire about young-artists programs and school-vacation camps in the winter and spring, in which a wide selection of workshops ranging from drawing to portfolio development are offered to young artists ages five to 17.) Also, there are several credit-bearing classes that can be used toward a degree specializing in art and design, travel study, professional development, textiles, and graphic design. Other programs include art appreciation, tours, career and personal development, and family workshops.
Certificate programs for credit: advertising and print design, computer-graphics production, decorative painting, interior design, and natural-science illustration, and an international certificate program for new media. Inquire about workshops in the visual and culinary arts, lectures, and professional workshops.
Winter session: September 9 through December 7.
Registration: ongoing until the first day of classes.
Cost: varies depending on workshop or course.

ROGER WILLIAMS UNIVERSITY, University College, 150 Washington St., Providence, RI 02903, or 1 Old Ferry Rd., Bristol, RI 02809, (401) 276-4800 and (401) 254-3530.
Degrees: AS/AA in business management, criminal justice, and industrial technology; BA in social science; BS in accounting, business management, computer information systems, criminal justice, financial services, industrial technology, international business, paralegal studies, public administration, social and health services, and others.
Certificate programs for credit: accounting (post-baccalaureate), case management, chemical dependency, computer information systems, elementary education, environmental management, environmental occupational safety and health, human-resource development, paralegal studies (post-baccalaureate), and school-nurse teaching. Students may be granted up to three years of credit through transfer credit, credit documentation of life and work experiences, military training/experiences, and college-level examination program.
Winter session: September 3 through December 19.
Registration: ongoing through first day of classes.
Cost: most courses are $175 per credit.

UNIVERSITY OF RHODE ISLAND, Alan Shawn Feinstein College of Continuing Education, Shepard Building, 80 Washington St., Providence, RI 02903, (401) 277-5160 or (401) 277-5200.
Degrees: bachelor of general studies in applied communications, business institutions, health-services administration, and human studies; BA in English, economics, history, and psychology; BS in dietetics, food science, nutrition, human development, and family studies, and industrial and manufacturing engineering; MBA; MS in library and information studies, marine affairs, and public administration; MA and MS in clinical laboratory science, and labor and industrial relations.
Winter session: September 4 through December 16.
Registration: ongoing until the second week of classes.
Cost: for part-time students, three-credit courses cost $480 for residents and $1632 for non-residents.

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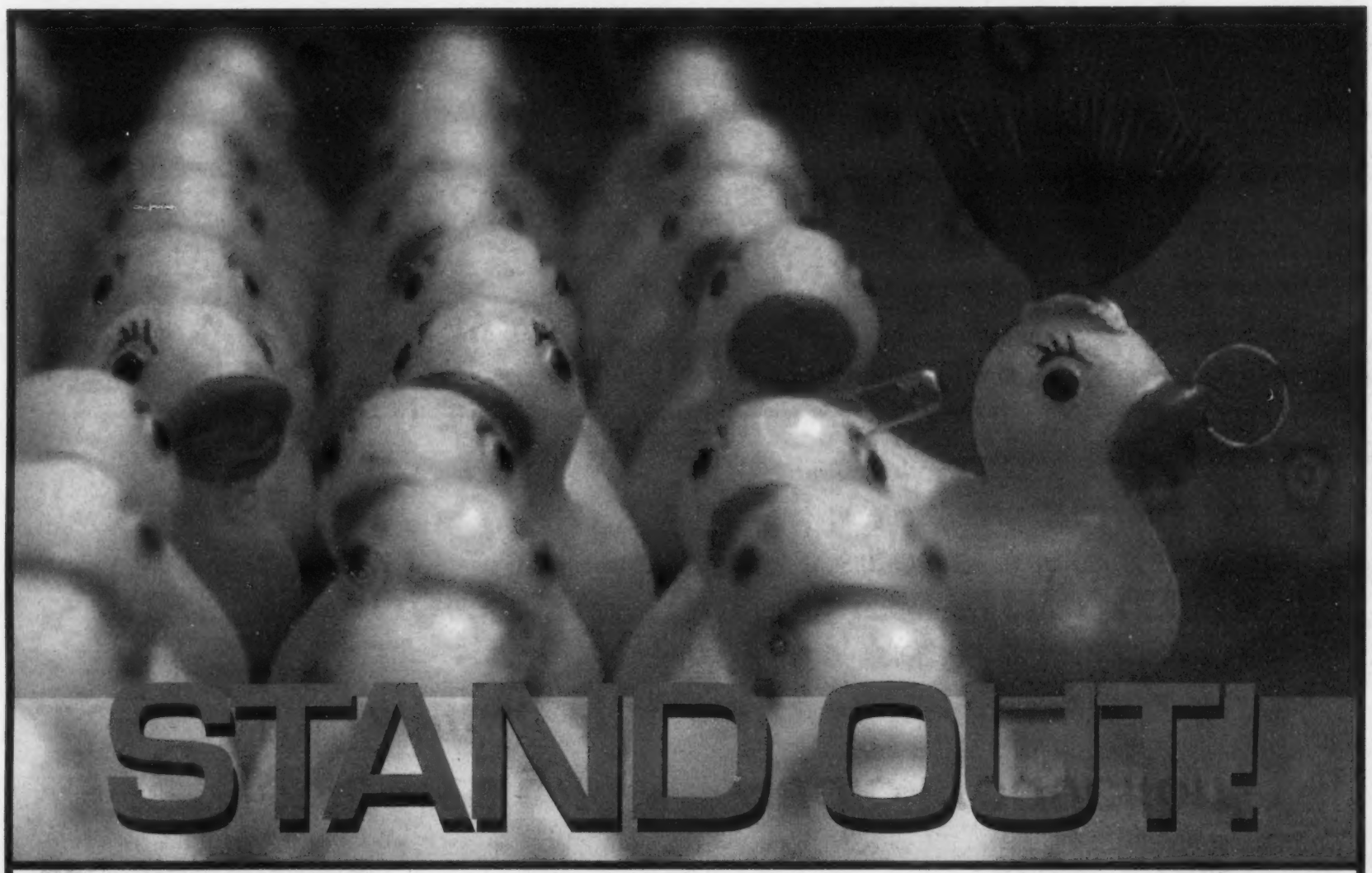

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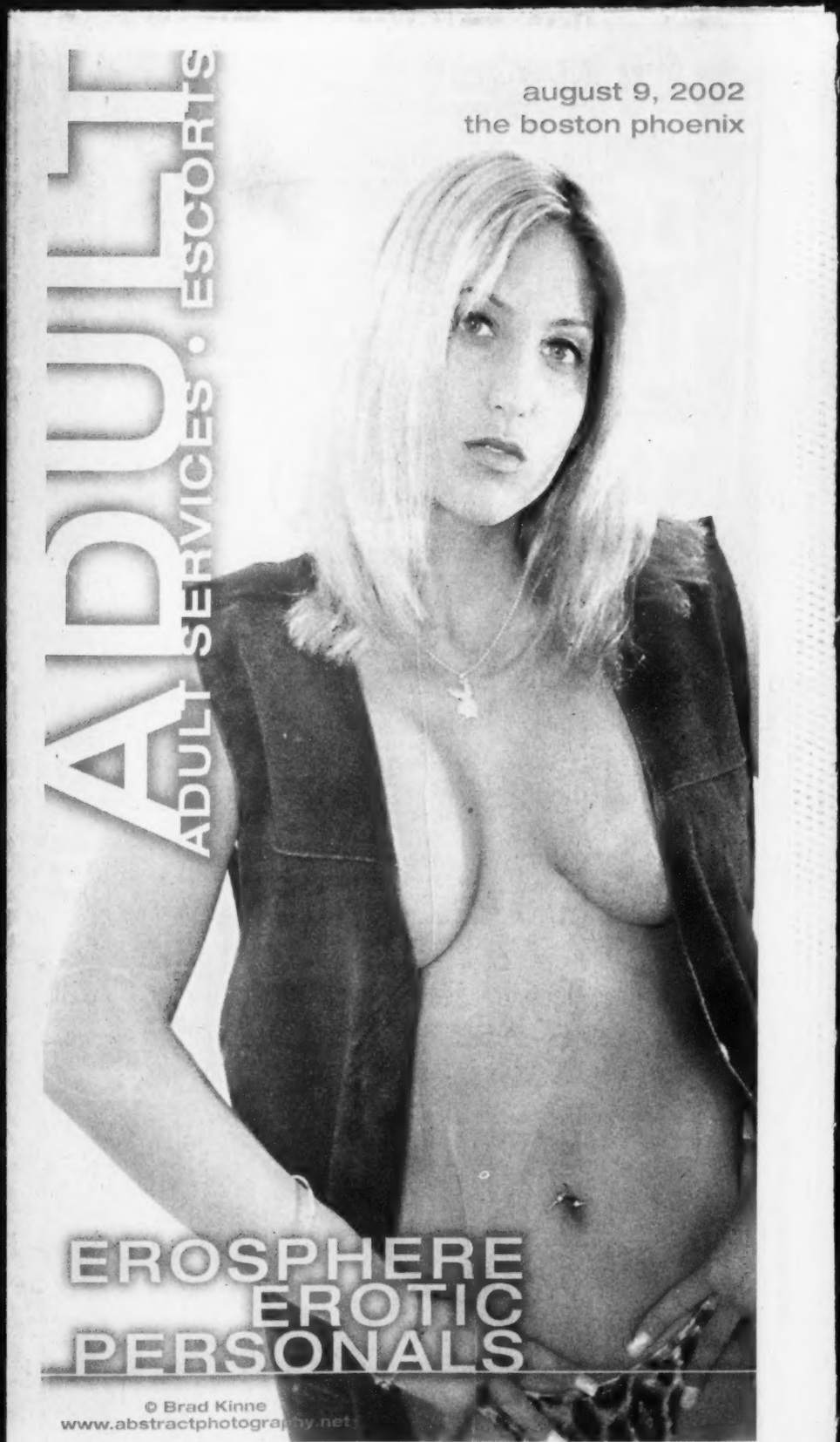
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Attractive, adorable bi-white female, 20's with an open eye to life, and adventure...inexperienced ok. ☎6077 (exp:11/21)

44DD

Need I say more? Hedonistic, intelligent, attractive, intense SF, 5'11" 30, black/black, seeks adventurous, social, powerful male, female, or couple. I am into fetish, body worship, role playing, spanking, exhibitionism, porn, dom/sub and general kink. ☎1695 (exp 9/13)

AFTERNOON FUN

BBW is free days for some fun. To explore all kinds of fetish fantasy. Be open-minded, clean, and financially secure. I am a sub/dom and love to explore all kinds of things. ☎1624 (exp 9/6)

AQUATIC GODDESS

30-something SWF, Aquarius, long blonde hair, striking blue eyes, dancer's body and brains to back it up seeks handsome, intelligent, well-rounded SWM 30-40 years old, tallish, swimming companion for refreshing dips. It's gonna be a long hot summer. I know some outdoor spots, tell me yours -and let's go to the deep end. Bathing suits optional. ☎1409 (exp 8/30)

Are you hot and sexy? Young, fun couple seeking hot, sexy, outgoing bi-women between 22-34 for role playing. ☎1676 (exp 9/13)

Bi-female, 43, Italian seeks open-minded adventurous bi-female, age weight not an issue, submissive a + for very intimate encounters, limits respected discretion assured and expected. ☎1630 (exp 9/6)

BLACK CAT

Naughty, sleek, female feline seeks frisky tom for back ally hijinx and nights curled up by the fire. I'm a SWF, 26, 5'6", wavy red hair, in good shape with a great sense of humor and interesting life in the arts, I'm seeking SWM, 20-35, fit fun, good attitude, into parties, perversion and playing around. Tell me how you'll rub my fur the wrong way and make me purr. ☎1408 (exp 8/30)

BORED IN THE 'BURBS

SWF, 32, 5'7, 130 lbs, blue/ blonde, attractive, fun, professional with a wild side seeks SWM, 20-40, fit, good sense of humor, mentally and financially secure who wants both a relationship and a "good time." Curious about kinky stuff, and would be willing to try with the right guy.. ☎1184 (exp 9/13)

COMES WITH ROPE

Exhibitionistic SWF, 45, curly dark hair, curvaceous figure, seeks smart, sweet and sometimes nasty dom that will put her through her paces. I'm a novice sub who desires a master, SW/BM, any age, good bondage skills, to take her out and make her demonstrate her love for him infront of others. Not into local dungeon scene, looking to make a binding knot with someone special. Inexperienced tops OK. ☎1410 (exp 8/30)

CRIME AND PUNISHMENT

SWF, 30, short blonde hair, good figure, stunning green eyes seeks, smart, good looking SWM, 25-40 who looks hot in uniform for a sexual crime spree with me. I'm open-minded, kink curious, and adventurous, nothing to crazy but willing to try almost anything. Let's get caught in the act. I'm safe, sane and respect others' limits, you too. ☎1412 (exp 8/30)

Cute Asian college student looking for a sugar daddy. I'm height/ weight proportionate, D/D free, so should you. No head games please. ☎1692 (exp 9/13)

EXPLORATION?

Zany, playful, curvaceous SF, 33, 5'6", red/brown, seeks soft, spunky free-spirted female 20-40 to explore general kinky, sexy fun. ☎1683 (exp 9/13)

FETISH BETTY BOOP

Fairy Girl submissive, 31, black hair/deep brown eyes, cute and smart and a little bratty seeks dominate, older, brilliant vampire who is for an intense relationship based in intimacy, trust and your ability to push my boundaries. ☎1694 (exp 9/13)

GODIVA

Enigmatic, SF, 19, 5'4, very slender, long black hair, green eyes, seeks slim, well mannered, goth/industrial SM 18-24 (height under 6 ft) for goth clubbing, parties, & visiting abandoned mental institutions. ☎1401 (exp 9/13)

GRAND OPENING

Graduate, with honors. I've been to a few workshops and seminars, now I'm looking for someone to practice on. Seeking ready, willing, and able student who wants to go to the head of my private class, SWM, 20-35, fit, good sense of humor, to learn a lesson or two. I'm attractive, not a Barbie, 27, brown/brown, height/weight proportioned and very sensuous. Safe, sane, and consensual, you be too. ☎1103 (exp 9/6)

HOT FOR ITALIAN GUYS

Just like daddy. Seeking big, gorgeous, hunky Italian guy who will bake me a nice lasagna and feed it to me in bed. SWF, 27, 5'1, curvy, long, curly brown hair, big brown eyes, great smile, good sense of humor. Seeks S/D/M stud, 20-30, with a good pair of meatballs to wine, dine, and show me how they do it back in ole' Napoli. ☎1185 (exp 9/06)

I'LL BE STRONG

You be beautiful. Curvaceous SF, blonde/blue, 5'6", non-smoker, D/D free, seeks attractive, intelligent, financially secure male or female who wants to seduce me with champagne. ☎1694 (exp 9/13)

LESBIAN VOYEUR SKS SHOWOFFS

Like appreciative eyes on you? Get the undivided attention and encouragement YOU deserve from a 25 y/o sexy voluptuous femme dyke. You j/o or get it on with a partner; I'll spur you on with wicked words. Be professional sincere and able to keep your hands to your own hot self! ☎1495 (exp 9/6)

LIL SUBMISSIVE

Seeks master with a sweet heart, strong hand and stern but soothing voice. SWF, 37, 5'4, 125, long black hair, brown eyes, works out, enjoys the arts, hopes to make a real connection with sincere dom, any age (but prefer someone who is experienced) for my first go round in the world of BDSM. Make me the best toy you've ever had. Must be D/D free. ☎1106 (exp 9/6)

LINGERIE MODEL LOOK ALIKE

Tired of bar scenes but not looking to settle down? I am 5'9, slim, fit, long legged with dazzling smile seeking very good looking , great personality, SWM, 25-35, who has his act together, loves life, his job and a woman who knows how to handle herself. ☎1186 (exp 9/6)

Looking for a bi*curious girl..to have some fun with. I am in my 20's, intelligent, attractive and have a passion for life, fun, adventure... ☎1390 (exp: 8/05)

LOOKING FOR SOME FUN

Passionate, green-eyed female, 5'7, 130lbs, knock-out bod, seeks single hot, fun, open-minded female 20-30 for a sensual, yet casual relationship. ☎1675 (exp 9/13)

MISSWHIPYOU

Mistress looking for new slaves male or bifemale. Domestic duties, all kinds of servitude, discipline, bondage, financial, for right one one m/f long position. ☎1625 (exp 9/6)

Oral servitude this describes you a submissive male obeying your mistress, sincere gentleman may reply. ☎1623 (exp 9/6)

PAGAN FRIENDLY

Sensual, spiritual, loving SF, 26, 5'4", brown/brown, seeks SF or TV/TS, 20-40 who is sensuous, playful, honest and caring for kinking fun and experimenting with role playing, sm/bd, dom/sub, body worship and modification. ☎1697 (exp 9/13)

PAIN AS PLEASURE

SWF, 34, academic by day, fun loving freak by night, into bondage, humiliation, dressing up slutty and all forms of slave training. Seeks one talented, creative, and articulate master (age and race unimportant) to put me through my paces. Please be sincere, experienced, and tell me why I should put myself in your capable hands. Sincere replies only, please. ☎1187 (exp 9/6)

PINK PIGLET

Honest, outgoing, very curvaceous SF, 30, 5'5", seeks strict, commanding man or woman, 30-40 for fetish play, spanking, dom/sub and a little SM/BD. I am turned on by tattoos, too. ☎1700 (exp 9/13)

RENDEZVOUS

MWF, 42, tall, redhead, good figure in open marriage seeks S/D/MWM, 35-50, fit, boyishly handsome, lover of life, for discrete afternoon encounters. Looking to boost passion in my marriage by taking a paramour. If you think you have what it takes to turn me on and on and on, call me. Sincere replies only, please. ☎1107 (exp 9/6)

SEXY, SAUCY AND INSATIABLE

Foxy SBF, 50, newly divorced is eager to put a little excitment back in her life. 10 years of loveless marriage has left me ready, willing and able for some real fun. Looking for a SBPM, 50-55 who takes care of his health, still has some dreams left and is searching for the right connection. Not looking for a long term relationship, just long time in bed. Boston area. ☎1490 (exp 8/30)

SPANKY

Hot little brunette, SWF, 29, face like an angel, body that could break the devil, has been bad to the bone and needs a spanking in the worst way. Paddle, cane, switch, cat o nine, it's all good. You be a SWM, real biker or biker type (mustache and body ink a plus) 30-55, and good at old-fashioned discipline. Own fetish/leather wardrobe a plus. ☎1411 (exp 8/30)

TAKE ME TO MANRAY

And beyond. Looking for bad boy in the dark and white knight by day. Artsy but not fartsy, blue-eyed wild child photographer, 23, pierced, looking for deep conversation on thin ice, cool drinks, and hot desires. Seeking lean and mean, sweet 'n sour, sexy/nerdy guy, 20-25, who wants to fall over the edge with me. Tattoos and muscles a plus. ☎1104 (exp 9/6)

THROUGH THE LOOKING GLASS

Sincere, sweet, cuddly SF, 19, 5'5", captivating eyes seeks thoughtful, out-going single male or female 20-30, for SM/BD, dom/sub, spanking, fetish play. Must be drug/disease free. ☎1690 (exp 9/13)

COUPLES

and single women: Thought about swinging but not sure? Friday & Saturday evening dances and house parties. Comfortable, relaxed, lounge/dance atmosphere. No pressure- just terrific people. ☎5100 (exp: 11/2/02)

Extremely discreet, caring gentleman, 40's, will hold the camera, help preserve the celebration of your love. ☎1618 (exp 9/20)

FREE ADULT PARTIES

Seeking friendly unpretentious couples, for regular parties in a relaxed casual setting in private home. ☎8258 (exp 09/06)

HIGHLY FLAMMABLE

Hot, extremely kinky, friendly, silly, wicked couple in their 20's seeks adventure with male, females and couples. We are into fetish, role-playing, SM/BD, dom/sub, spanking, swapping, body worship and exhibitionism. You must be open to adventure, yet sane and stable. ☎1681 (9/13)

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Kinky Couple (he 35, she 24) seek open-minded very feminine woman 20-40 to play with and explore a wide variety of kinky adventures. ☎1689 (exp 9/13)3

LONG TERM SUPPLIER

Attractive white couple ISO handsome, single, tall, 6ft, black or dark male 30's, well built in both departments, clean, discreet, drug and disease free, non-smoker, straight not bi for voyeuristic husband and very sexy edible wife. For dancing to eating out. Our fantasies fulfilled. Worcester area a +. ☎1407 (exp 09/06)

SEEKING COUPLE

SWM, 6 ft, 46, 165 lbs, brown hair/green eyes,neat, clean and discreet. Seeks couple for friendship and intimate encounters. ☎4588 (exp: 9/06)

Think it'd be sexy to see your wife be sexual? Think we'd enjoy sharing her? Would she enjoy double stimulation? Let's talk. Gentleman, 40's. ☎8464 (exp 09/20)

MWM, looking for wife or girlfriend that wants to have a threesome. She must be sexy, and pretty. I'm straight 5'10" 175 lbs., handsome, well endowed. Video ok. ☎1662 (exp: 9/5)

MWM,are there any husbands out there that fantasizes that their wife would have sex with another man?Then here is your chance. I'm good looking, slim, great stamina and long! ☎1663 (exp: 9/5)

VACATION JAMAICA

All expenses paid. Professional MWC, 40's, seeking fun, loving, intelligant, bi-minded, female, 25-40, clean d/d free. Athletic a plus. ☎1539 (exp: 8/22)

Active, funny SM, 50 5'11", 195 lbs., brown/brown, seeking upbeat, fun, bright, confident female 20-50 who'd like to explore general kinky activities. ☎1688 (exp 9/20)

ARRANGEMENT

Financially secure DWM, 49, seeks WF, 25-40, for a mutually beneficial situation. Me: good looking, kind, great sense of humor. You: sexy, energetic, with a wild side. ☎1406 (exp 08/23)

BI MALE FOR COUPLE

Attractive, friendly, fit, well endowed bi male seeks couple (man & woman) and/or dominant female for safe, hot erotic fun. ☎1609 (exp 8/30)

BUM LOVER

SWM, 41, Ivy educated, handsome, gentle, clean, seeks women, 18-40, attractive and trim, who enjoy or would like to explore anal pleasure. ☎2345 (exp: 10/25)

CAN YOU HANDLE ME?

Tall, black, sexy SM, 31, 6'1", 180lbs. seeking smart, confident, masculine SM 20-40 who is easily seduced with candy. ☎1698 (exp 9/20)

CHOCOLATE FUN

Handsome, single black male, 39, 5'11, very photogenic. Into fitness and good health. I like body building and showing off for pretty, sexy females. Seeking single, trim, female, 18-35, race unimportant, for intimate dating. ☎1298 (exp 9/13)

CLASSY GENTLEMAN

Handsome fit warm sensual and erotic, early 40's. MWM seeks passionate erotic casual affair with attractive open-minded care-free uninhibited woman for mutually satisfying encounters. ☎1627 (exp 9/20)

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DISABLED SEEKS SAME

Moderately disabled single white male, 49, 5'3, very slim, financially secure, well endowed, seeks discreet intimate encounters with very petite, extremely slender, walking disabled, or not disabled, white female. ☎1511 (exp 08/31)

DISCREET ARRANGEMENT

You are a woman over 30 who's trying to make ends-meet. I am a trustworthy, mature business entrepreneur. Can we talk. ☎1510 (exp 10/11)

DISCRETION ON THE CAPE

30 year old, 6'1", 180 lbs, fit, blonde, green eyes, tan and attractive male seeks sexy female for discreet fun times on the cape. Age is unimportant, but sexy attitude is. ☎1631 (exp 9/6)

GENTLE HANDS

SWM, 48, 5'10, 190 lbs, attractive, in good shape. My girlfriend is out of the country for a year and I am looking for a single, slender, playmate, 30-45 while she is away. No attachments. ☎1619 (exp 08/30)

Funny, adventurous, hunky SM, brown/hazel, 5'9"/lbs., seeks unpredictable, sexually-charged female or couple who enjoy watching porn and other fun activities. ☎1686 (exp 9/20)

GUYS SPANKED

by Dad, 48, over my knee, in your white t-shirt and athletic socks. ☎7513 (exp: 9/13)

DISCRIMINATING

Flirtatious, adventurous, mischievous bi-SM, 39, 5'11", 167lbs., seeking male, female, or couples. Please be honest, sincere, D/D free. Will you be the one to introduce and initiate me? ☎1679 (exp 9/20)

FIRM HAND

Well-traveled, ivy-educated WM, 45, seeks mature, imaginative, mischievous lady with a penchant for erotic spankings. I fancy humor, singularity, and the edges of life. You should be proper and sane but spirited and romantic, with a willingness to share your secrets and bare your proud,pretty bottom to a trusting experienced hand. ☎8981 (exp: 9/19)

FOR WOMEN ONLY

If you're a discriminating woman who craves passionate kisses and gentle caresses, enjoys relaxing sensual massages and rapturous cunnilingus, yearns to have all your erotic desires, fantasies, and lustful needs fulfilled by a caring, sensitive, skillful, attentive lover, read on... I'm a handsome, clean-cut, disease free, intelligent, professionally educated and employed SWM (31, 5'11", 180lbs, black/ brown) seeking to provide you safe encounters of ecstasy with no strings attached. Your privacy and discretion assured. Your limits respected, always open to your suggestions/intructions. No drugs/smokers. Greater Boston/ Metrowest. PLEASE: Serious replies only! ☎8803 (exp 09/20)

ITALIAN STALLION

Attractive, intelligent, muscular, SWM, 41 5'8", brown/brown, seeks curvy, fit, woman who is willing and open to explore new and different pleasures. Age and race are unimportant. ☎1692 (exp 9/13)

LOCKS ON

Mature submissive single white male seeks dominant woman south of Boston. No frills D/D free. ☎1626 (exp 9/6)

LOVE TO MASSAGE

Fun, honest, loyal SM, 5'9", 23, black hair/hazel eyes seeks shapely, flexible, honest, fun female for sensual massages. ☎1701 (exp 9/20)

MUTUALLY BENEFICIAL

WM, 46, 5'6, WPH successful business owner/ Harley-Davidson rider seeks one sub miss. 2 hours/week. Short skirts, spankings, and pleasure. Limits respected. Poss LTR? Good deal. SE MA & N RI. ☎9787 (exp 9/27)

MWM, 41, in open marriage seeks mature curvaceous woman for discrete executive lunch dates. Ivy educated professional with sense of humor. Slim handsome and gentle meets busty, bouncy and smart. Be my paramour and I'll be your bosom buddy. ☎1629 (exp 9/6)

PASSIONATE DOC

Married white male, attractive, 40's, successful, seeks playful attractive female for a mutually beneficial relationship. ☎9643 (exp 11/8)

PLEASURE

Oral pleasure? Caressing? Massage? My fingers or tongue? MWM seeks women to pleasure. Seek and you shall find. Call me. ☎1315 (exp 9/13)

PROVOCATIVE

Handsome, versatile, honest, safe SM, 38, 5'10", 170lbs., seeks imaginative, trustworthy, sensual and kinky SF who is into spanking, role playing, exhibitionism and regular sex. N-S, D/D free. ☎1685 (exp 9/20)

RUBBER TURNS ME ON

Very open, honest and discrete SM, 35, 5'10" looking for a safe partner or partners to play with. Into latex fashions, cross dressing, parties, heels, kink and beyond. ☎1678 (exp 9/20)

SEEKING COUPLE

Handsome, straight, professional, WM, 40's, fit, disease free, very passionate, seeks a discreet, disease free, stable, fit, straight, white couple, 25-50. Add occasional spice to your intimate encounters with this safe, no hassle, real nice guy. ☎1505 (exp 9/6)

SEXY DRESSER

Do you love to show off your great body and grab attention? This strong, very handsome guy would like to take you to dinner, clubs, and elsewhere. ☎1612 (exp 8/30)

SHARING RELATIONSHIP

Attractive single white male, 32, 5'11, 175 lbs seeks attractive, professional female 24-34 for a relationship that includes intimate discreet encounters with other professional couples. ☎1621 (exp 9/13)

SHINE LIKE THUNDER

Cry like rain. Smart young male, 20, 5'7" seeking funny, thoughtful, SF 20-30 who is interested in role playing, fetish, dom/sub, exhibitionism, pornography, body modification and general kink. ☎1691 (exp 9/20)

SIX PACK ABS

SWM, handsome, slim, muscular seeking discreet encounters w/women 21-40, race unimportant. Free Mon & Fri days & some nights. ☎1494 (exp 9/20)

SLAVE AVAILABLE

Sincere, attractive, SWM, 45, 5'10", 175lbs. I offer total surrender to dominant and kinky WF. Whipping, verbal, lengthy bondage, and all your desires for me D/D free. ☎1684 (exp 9/20)

Slim, white male, 55, trim, fit & attractive. I am energetic, into travel, & excitement. Seeking slim, white female, 30-45, to share in business & develop new opportunities, travel, & a good time who is also sexually adventurous & energetic. No pros please, only petite woman looking for a unique relationship. ☎1394 (exp 10/14)

SOOTHING, SENSUOUS SAG

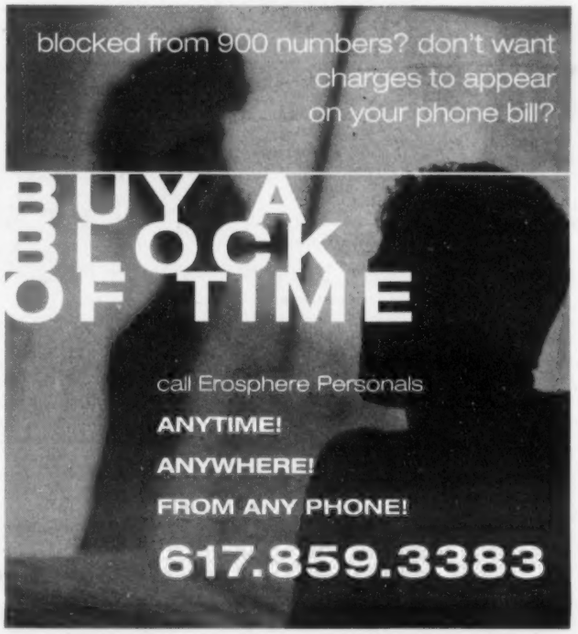
SWM, 6ft, 175 lb seeks F 30-50 with long legs, blond hair, and hot lips for role playing, fetishes, and spankings. Interested in casual or long-term relationship. ☎1672 (exp 08/22)

Submissive SWM, 43, very clean, discreet and obedient seeking to serve classy, dominate women, age unimportant. ☎1507 (exp 8/30)

SUBMISSIVE WANTED

Married white male 40's professional talented and creative master seeks female for spanking and other excitement in a mutually beneficial relationship. ☎1608 (exp 11/8)

Submissive SWM, 35, 5'10" seeks sexually dominant black woman for S/BD. ☎1696 (exp 9/20)



Very fit, attractive professor, 43 seeks Lolita experience with female, 18-30. I'm creative, funny, passionate, adventurous, but also sincere, safe. ☎1735 (exp 9/20)

VERY HANDSOME BACHELOR

Athletic, intelligent 37 year old single white male, 5'10, 165 lbs seeking slender, sexy, attractive, intelligent, fun 25-37 year old single white female for mutually beneficial relationship. ☎1620 (exp 9/13)

Very handsome MWM, 35, 6', 190 lbs, blue eyes. I work out 4-5 x per week and have a very athletic, muscular body. Extremely bored at home and looking for a discreet, very casual affair. Must be married, pretty, slim, and in great shape. I prefer older women, orally gifted a big plus!! Please no couples, just looking for a very hot woman in the same position I'm in! ☎1304 (exp 9/13)

COLLEGE GIRLS

Wanted to help 49 yr old, prof, SWM, Italian, 6', 185 lbs. DK hair + complexion, green eyes. To enjoy the finer things in life. I know how a lady must be treated and vy. interested in what you have to say. Maturity and experience will prevail! Your private life respected. Why not give it a try? ☎1542 (exp: 8/29)

CURIOUS + OPEN

MWM, 34, 6', 220, executive out of towner seeks new and exciting experience and places. Tired of being alone in empty hotel room for months. Flexible schedule call me and let's get together. All calls will be returned. ☎1544 (exp: 8/15)

EROTIC DESIRES

Good looking, Italian, WM non smoker, early 40's, 6'2",185, very well endowed. Clean and discreet disease and drug free. Looking for sincere, honest and fit attractive females, bi females, or couples for erotics times. ☎1418 (exp: 8/15/02)

EROTIC RENDEZVOUS

SWM, 42 190 lbs., 5'9", very good shape, D/D free, good size and thick, looking for female, couples, 35-40 Y/O for erotic times, massage, sincere, discrete, replies only. ☎1543 (exp: 8/22)

"PLAYGIRL" Photographer seeks uninhibited males for adult photo shoot. Inexperienced OK Good looks body essential. ☎1502 (exp 8/30)

BEST OF BOTH

Busty, uninhibited TS pre-op, 47, 5'6", 160lbs., seeks honest, open-minded sincere male or female 30-50, for erotic relationship. Watersports a plus. ☎1687 (exp 9/13)

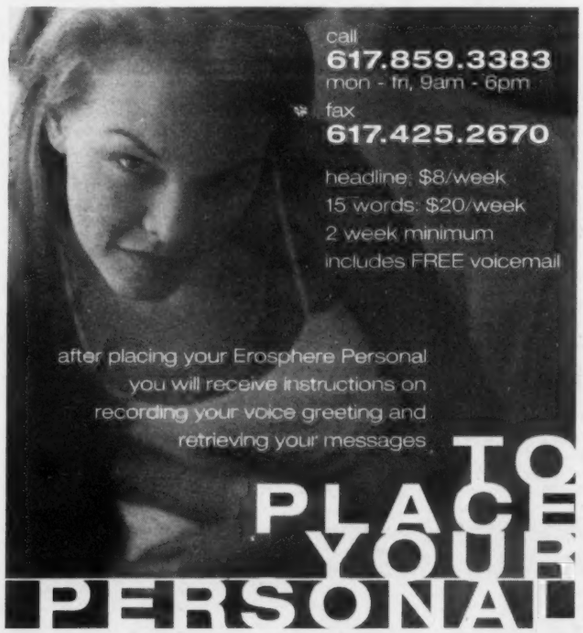
K/9 PASSION

SWM, 47, 6', 165 lbs seeking active female w/taboo secrets. Share your fantasies w/a discreet male. ☎9949 (exp 9/06)

SWM 55, seeks F/M or couples to service. I'm very oral & submissive. Can travel..have van for rendezvous. Must be very clean and discreet. ☎9783 (exp 9/13)

DAD SEEKS SON

Providence area GWM 52 seeks nice guy under 25 for mutually rewarding relationship. ☎8682 (exp: 10/11/02)



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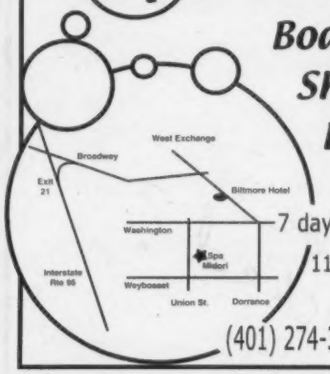

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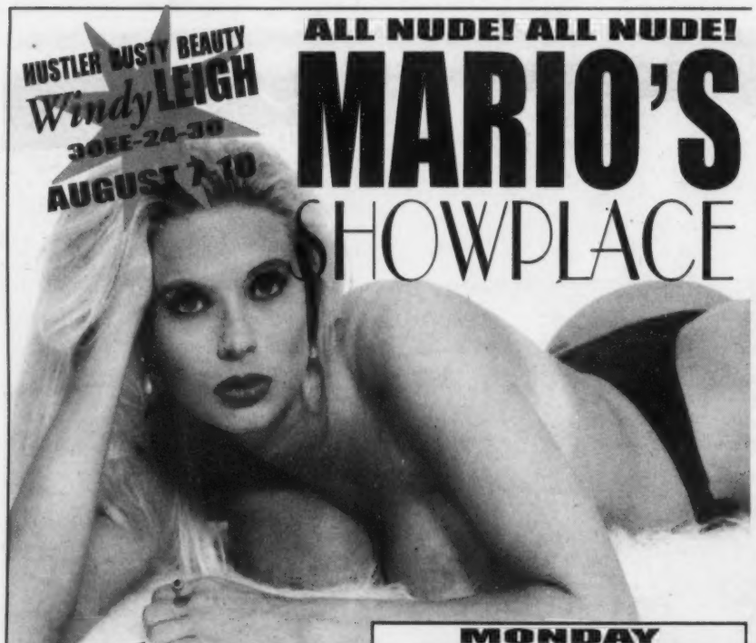

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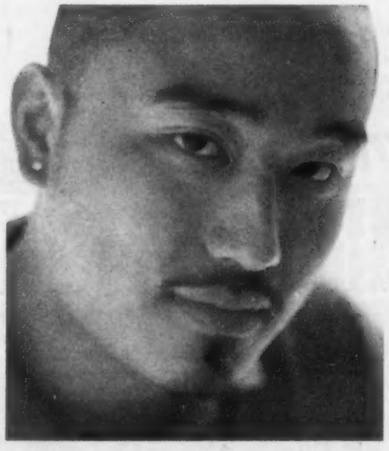

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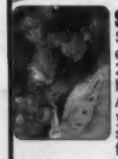
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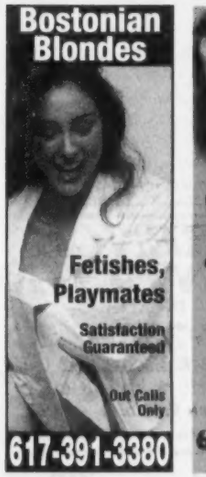

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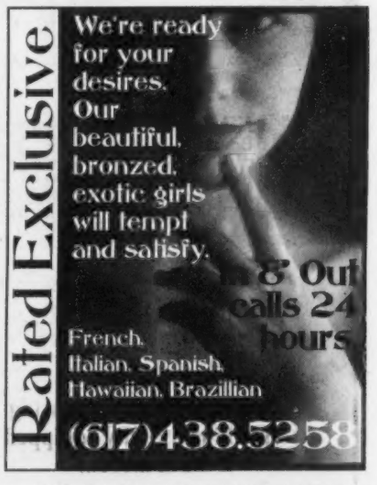
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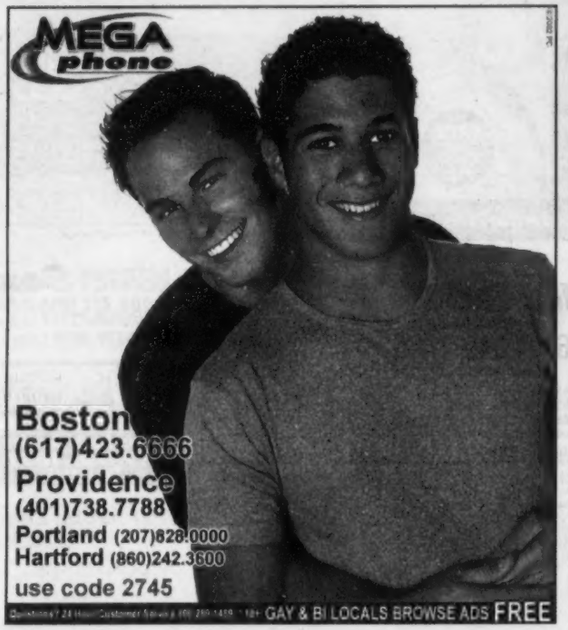

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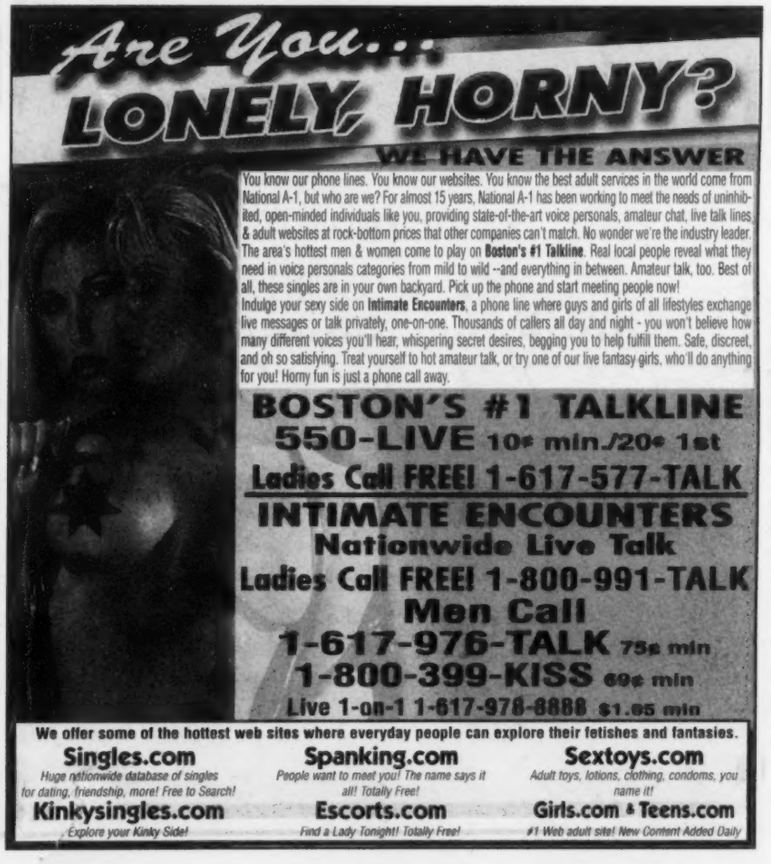
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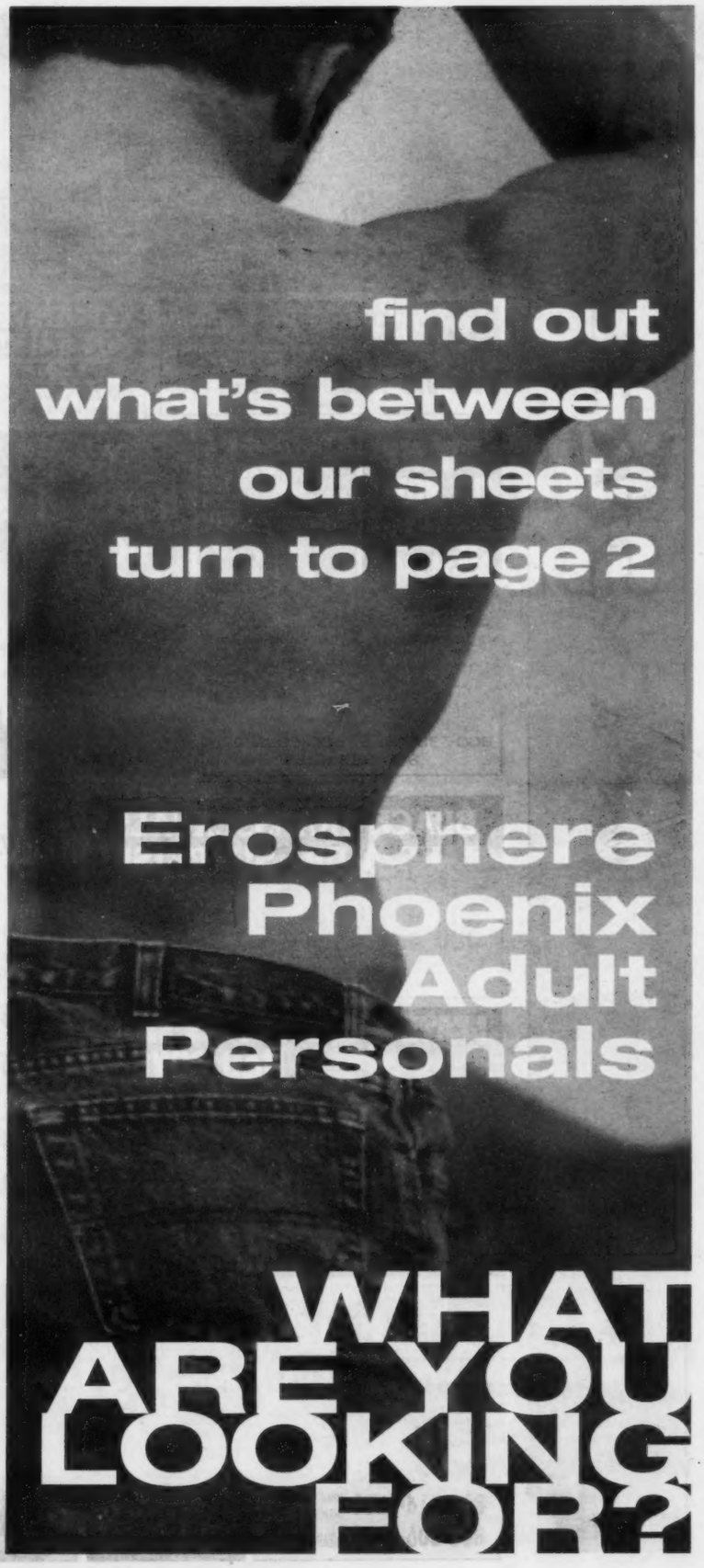

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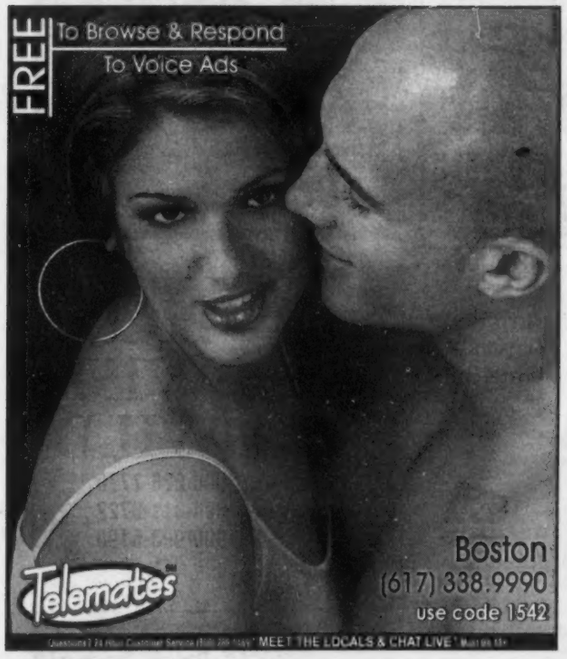

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EROSPHERE
Phœnix ADULT PERSONALS

here's a sneak peak of what's inside this week's issue...

AQUATIC GODDESS

30-something SWF, Aquarius, long blonde hair, striking blue eyes, dancer's body and brains to back it up seeks handsome, intelligent, well-rounded SWM 30-40 years old, tall-ish, swimming companion for re-freshing dips. It's gonna be a long hot summer. I know some outdoor spots, tell me yours -and let's go to the deep end. Bathing suits optional. ☎1409 (exp 8/02)

FRIENDS W/ BENEFITS

Attractive WF, 26, seeks bi/bi-curious full-figured female. Please be 22-26, clean, and confident. More juicy de-tails...just respond! ☎1397 (exp 7/12)

GODIVA

Enigmatic, SF, 19, 5'4, very slender, long black hair, green eyes, seeks slim, well mannered, goth/industrial SM 18-24 (height under 6 ft) for goth clubbing, parties, & visiting aban-doned mental institutions. ☎1401 (exp 8/02)

LEASE OPTION

Dom F seeks Dom F (or two) to own my slave M for summer, possibly longer. He's attractive, fit, obedient, servile. You must be pretty head to toe, sensible. Experience preferred. ☎1395 (exp 7/12)

SPANKY

Hot little brunette, SWF, 29. face like an angel, body that could break the devil, has been bad to the bone and needs a spanking in the worst way. Paddle, cane, switch, cat o nine, it's all good. You be a SWM, real biker or biker type (mustache and body ink a plus) 30-55, and good at old-fash-ioned discipline. Own fetish/leather wardrobe a plus. ☎1411 (exp 8/02)

BLONDE DELIGHT

Husband is looking for a man for his unbelievably blond, sexy, and curva-ceous wife. Looking to express her feminine beauty to a very special man. Must be good looking, serious, and willing to earn the right to experience true fulfillment. ☎1492 (exp 8/2)

FEW GOOD MEN WANTED

For husband's 40'th birthday gang-bang. I will dress him up in garters & panties for your pleasure. Must be disease free, good looking, 30 to early 40's. Crossdressers an added plus. ☎1493 (8/2)

ATERNOON GETAWAY

40'ish WC looking for professional discrete couple, to join us for after-noon of fun. Or housewifes looking to get away for the day. ☎1423 (exp: 7/18)

HEY MUSCLES GUY

Extremely great shape, attractive, sexy, latin couple, 30's.She's super beautiful hot body. Hey's very well endowed and hot.We are open minded seeking very muscular guy under 35, blacks very welcome or similar couple. ☎1422 (exp: 7/4)

UPSCALE COUPLE

Very attractive, very refined white couple, 38 y/o. Seeks attractive, bi female or couple for discrete erotic encounters. ☎1420 (exp: 6/24)

CHOCOLATE BADNESS

Handsome, single black male, 39, 5'11, very photogenic. Into fitness and good health. I like body building and showing off for pretty, sexy fe-males. Seeking single, trim, female, 18-35, race unimportant, for inti-mate dating. ☎1298 (exp 7/19)

HANDSOME

white male, 39 years, 5'10, 190 lbs, brown hair and eyes, mustache, good girth, discreet, horny, married seeking female for casual sex. Cleanliness a must. Anything goes, no attachments. Greater Boston North. ☎1400 (exp 7/12)

MUTUAL SATISFACTION

Busy, professional male from Pak-istan, 44, 5'10, 185, top, strong, masculine, dislikes scene. Seeks regular meetings with discrete WM, 28-40, bottom, straight appearing masculine & muscular. Prefer single, educated professional, non-smoker, D/D free, punctual and reliable. Inexp ok. ☎1306 (exp 11/1)

PERFECTLY PLUMP

SWM, 31, in excellent shape seeks attractive & sexy, full-figured SWF, 21-35 for uninhibited down 'n' dirty erotic fun. ☎8807 (exp 07/26)

MWM, 40, attractive, in shape very discreet looking for same. Looking for married couple with Bi-male must be clean and d/d free RI/SE. Mass. ☎1421 (exp: 7/4)

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617-976-7587 Call costs $2.69/minute. Must be 18+.